

CATALOGUE
OF THE
ART AND LITERARY
PROPERTY

COLLECTED BY THE LATE

HENRY G. MARQUAND

EDITED BY THOMAS E. KIRBY

THE ENTIRE COLLECTION TO BE SOLD
AT UNRESTRICTED PUBLIC SALE BEGIN-
NING JANUARY TWENTY-THIRD, 1903, BY
ORDER OF THE EXECUTORS, UNDER
THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION
NEW YORK

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SALE AT MENDELSSOHN HALL
ON THE EVENING OF FRIDAY, JANUARY 23RD, 1903

AND CONTINUING

AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF JANUARY 24TH, 26TH, 27TH,
28TH, 29TH, 30TH, AND 31ST, AND EVENINGS OF JANUARY
28TH, 29TH, AND 30TH.

THE
HENRY G. MARQUAND
COLLECTION

ON VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK, FROM WEDNESDAY,
JANUARY 14TH, UNTIL THE DAY OF SALE, INCLUSIVE

INTRODUCTORY

The Marquand Collection of works of art was beyond measure attractive to the enthusiastic student, because of its variety, and also because of the certainty one felt that each piece was the finest, or very nearly the finest, piece obtainable. It is the student of art to whom it appealed. An archæologist, a historian, might find his needs better served in one of those private collections where a single aim is followed exclusively; but for him who longed for the European wealth and abundance of sensations, and who hardly expected to find them in America, Henry Gurdon Marquand's house was a comforting place to visit. He bought like an Italian prince of the Renaissance. He collected for his own delight and for the enjoyment and instruction of his many friends. A noble Van Dyck portrait appealed to him, and so did a Persian vase. He was the most eager purchaser of a single newly found gem of antique art; he would chase the elusive thing with more energy than another, and therefore he secured the prize. He felt also the impossibility of understanding a branch of art, or a special manufacture, or mode of design, without having many pieces to represent and to explain it, and so he bought largely along some chosen lines. At one period he found that the ancient enamels of Limoges were growing rare, and he perceived that, rare and costly then, they would soon be unattainable, and he bought much and wisely in that direction. On the other hand, he saw that the Hispano-Moresque dishes, which had never been especially sought for, and which had not reached very high prices twenty years ago, were as important and as suggestive works of industrial art as what was more eagerly pursued and more extravagant in price, and he brought together a great collection of those platters.

Still, in the line of princely buying, the adornment of his house was not lost sight of. The pieces brought together were, indeed, not always of that character that they would make a large room more splendid. Many of them were delicate little objects for the cabinet. You cannot adorn a room with

Japanese lacquers of price, because they are small; because their forms are simple and square; because their color is never vivid; because, moreover, they must be kept shut up, or their beauty will soon be marred. Persian glass, too, more fantastic in form and less translucent than even the most decorative glass of Europe, is still matter for the wall-case. But tapestries have for their very object the adornment of high-walled and stately apartments, and the walls of the great hall were hidden by tapestries of choice. Persian and Spanish tiles were especially devised and made to glow upon the wall, and, accordingly, one room of the principal suite was lined with them, making it a quasi-Moorish room; while other such tiles, set in large frames, adorned the halls and the stairway. Chinese porcelain, and particularly that which is of solid color, in which each beaker, each bottle, each *potiche*, is a graceful form, wrought, as it appears, in solid blue or in changeable green, is exceptionally decorative, and if used with perfect good taste is, perhaps, more immediately effective in the adornment of a room than are any other work of man. Levantine and Persian rugs are as decorative as European tapestry, and even more splendid in color; and the collection of such rugs deserves, and has received, minute analysis and description in this catalogue. Italian *Cassoni* are the most ornamental pieces of furniture known, and here were several magnificent specimens of the best period. The grave and majestic painting of the seventeenth century, framed in the stately way which the first owners of the pictures knew and loved, is, of course, the most decorative of all decorations; and there were such paintings, and their framing, as well as noble canvases of the eighteenth century. And, finally—because this enumeration cannot be continued forever, or as long as the varieties of this noble collection hold out—modern painting of decorative significance was used in the furnishings of such stately rooms as the drawing-room, where Sir Alma-Tadema and Lord Leighton gave a classical turn to their decorative compositions, to harmonize with the Greek vases and terra-cotta groups, and the Græco Roman marbles.

The consequence is that the separate rooms of the house at Madison Avenue and Sixty-eighth Street were marvels of splendid variety, differing in nothing from the palace interiors which we dream of as existing in the great times of creative art, except in the more moderate size of the apartments, and the resulting effect of brilliant confusion, which the eye could resolve, little by

little, into its coherent parts. It was not really confusion; it was profusion. The splendor of one rich work of art need never do harm to the tranquil sweetness of another. He must be a far less sagacious student of art than was the owner of these treasures, if it be ever found in his beloved rooms that there is too much of anything, no matter how much there may be.

RUSSELL STURGIS.

The Catalogue has been compiled and the descriptions furnished by the gentlemen whose names are given below :

Mr. Charles H. Caffin has catalogued the Paintings and the Tapestries ; Mr. Tozo Takayanagi, the Japanese Pottery and Lacquers ; Mr. John K. Mumford, the Oriental Rugs ; Mr. Roger Riordan, the Limoges Enamels ; Greek, Roman, and other Glass ; Greek Ceramics, and Work in Metals ; Dr. George N. Olcott, Columbia University, the Intaglios and Gems ; Mr. FitzRoy Carrington (Frederick Keppell & Co.), the Engravings and Etchings ; and Mr. J. O. Wright, the Books. The translations are by Professor Richard J. H. Gottheil and Professor Abraham Yohannan, of Columbia University. The Cover Design of the De Luxe Catalogue is by Mr. B. Goodhue, Architect, of Boston.

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

ORDER OF SALE

ON FRIDAY EVENING, JANUARY 23RD, 1903

AT MENDELSSOHN HALL, Fortieth Street, East of Broadway, beginning promptly at 8.30 o'clock. THE VALUABLE PAINTINGS AND WATER COLORS. Catalogue Nos. 1 to 93, inclusive.

SATURDAY AFTERNOON, JANUARY 24TH

AT THE AMERICAN ART GALLERIES, Madison Square South, beginning promptly at 3 o'clock. ANTIQUE CHINESE PORCELAINS. Catalogue Nos. 101 to 255, inclusive.

MONDAY AFTERNOON, JANUARY 26TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. ANTIQUE CHINESE PORCELAINS AND JAPANESE LACQUERS. Catalogue Nos. 256 to 416, inclusive.

TUESDAY AFTERNOON, JANUARY 27TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. TEA JARS AND BOWLS, ANTIQUE JAPANESE AND CHINESE POTTERY AND BRONZES. Catalogue Nos. 417 to 638, inclusive.

WEDNESDAY AFTERNOON, JANUARY 28TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. CABINET OBJECTS, NETSUKES, EUROPEAN CERAMICS, AND ANTIQUE SILVER. Catalogue Nos. 639 to 816, inclusive.

WEDNESDAY EVENING, JANUARY 28TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 8 o'clock. RARE MEZ-ZOTINTS AND ETCHINGS. Catalogue Nos. 1407 to 1504, inclusive.

THURSDAY AFTERNOON, JANUARY 29TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. ANTIQUE GREEK, ROMAN, PERSIAN, SPANISH, VENETIAN, FRENCH, AND OTHER GLASS; LA FARGE MOSAIC GLASS PANEL; ANTIQUE GREEK CERAMICS, TERRA-COTTA STATUETTES, AND OTHER ANTIQUITIES; ANTIQUE PERSIAN, DAMASCUS, AND RHODIAN WARES. Catalogue Nos. 817 to 1032, inclusive.

THURSDAY EVENING, JANUARY 29TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 8 o'clock. FINE ART AND OTHER BOOKS. Catalogue Nos. 1505 to 1822, inclusive.

FRIDAY AFTERNOON, JANUARY 30TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. BRONZES AND OTHER METAL WORK; EXTRAORDINARY LIMOGES AND OTHER ENAMELS; INTAGLIOS AND OTHER GEMS, SNUFF-BOXES, AND WATCHES; RARE AND BEAUTIFUL ANTIQUE TILES; HISPANO-MORESQUE AND OTHER PLAQUES; REMARKABLY FINE DELLA ROBBIA TERRA-COTTAS; ANTIQUE ROMAN MOSAIC, MARBLE STATUARY, AND OTHER OBJECTS. Catalogue Nos. 1033 to 1214, inclusive.

FRIDAY EVENING, JANUARY 30TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 8 o'clock. FINE ART AND OTHER BOOKS. Catalogue Nos. 1823 to 2154, inclusive.

SATURDAY AFTERNOON, JANUARY 31ST

AT THE AMERICAN ART GALLERIES, beginning promptly at 2.30 o'clock, *concluding sale*. EXTRAORDINARY ANTIQUE ORIENTAL RUGS; GRAND GOBELINS, FLEMISH, RENAISSANCE, AND PORTUGUESE TAPESTRIES; ANTIQUE EMBROIDERIES AND TEXTILES; THE FAMOUS "ALMA-TADEMA PIANO"; ARTISTIC ANTIQUE AND MODERN FURNITURE, DRAPERIES, AND MISCELLANEOUS OBJECTS. Catalogue Nos. 1225 to 1406, inclusive.

BIOGRAPHICAL NOTES AND INDEX

ABBEY (EDWIN AUSTIN), N.A., R.A.

Born in Philadelphia, 1852. After completing the course at the Pennsylvania Academy he accepted an engagement with the publishing house of Harper & Brothers. His drawings in illustration of Herrick's poems and of the old English comedies established at once the charm and originality of his method in black and white, and were followed by a series of Shakespearean drawings. Visiting England in 1883 in search of material for these drawings, he took up his abode there, and has for many years resided at Fairford Hall in Oxfordshire. His skill in water colors is remarkable; and when he turned his attention to oil painting he speedily won recognition in that medium also. His favorite subjects have been drawn from old English and Italian sources, especially from Shakespeare, and he is to-day the foremost painter of historical subjects among English-speaking artists. The Trustees of the Boston Library awarded him a commission for the decoration of the Delivery Room, in which he has commemorated scenes from the Legend of the Holy Grail, and, more recently, he received an appointment from the King of England to paint the picture of the Coronation ceremony.

22—Mariana : Measure for Measure

ADAN (LOUIS ÉMILE)

Born in Paris, 1839. A pupil of Picot and Cabanel at the École des Beaux Arts. Gold medal at the Exposition Universelle of 1889.

53—Out for a Walk

ALMA-TADEMA (LAURA)

Wife of Sir Laurence Alma-Tadema, née Miss Laura Epps.

46—In Good Hands

ALMA-TADEMA (SIR LAURENCE), R.A.

Born at Dronryp, Friesland, 1836. He was educated at the gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Græco-Roman archaeology. Later he entered the Antwerp Academy, and also studied under Baron Leys. He began to exhibit at the Royal Academy in 1865, and five years later married Miss Laura Epps, an English lady, moved to London, and built himself a noble Pompeian house in St. John's Wood. He is an officer of the Legion and a member of the Academies of Amsterdam, Munich, Berlin, Stockholm, Vienna, and Madrid. He was elected a Royal Academician in 1879. No modern painter has a profounder knowledge of the form and fashion of the antique world, or has reproduced it with more charm of verisimilitude.

45—"AMO TE, AMA ME"

88—A Reading from Homer

BARILLOT (LÉON)

Born at Montigny-les-Metz, Lorraine, France, 1844. A pupil of Bonnat, he won the gold medal at the Exposition Universelle of 1889, the Grand Prix at the Exposition Universelle at Lyons in 1895, and is represented in the Luxembourg and many of the museums in France.

62—Cows Drinking

BECKWITH (J. CARROLL), N.A.

Born at Hannibal, Missouri, 1852. A pupil of Carolus Duran and of the *École des Beaux Arts*, he first made his reputation in this country by a figure subject, "The Christian Martyr," exhibited in the National Academy in 1881, and has since obtained distinction as a portrait painter.

77—A Summer Evening

BENSON (EUGENE), A.N.A.

Born at Hyde Park, New York, 1839. At first a pupil of the National Academy, and of J. H. Wright, he later studied in Paris and Venice. He has made long stays in Italy, painting particularly in Florence, Venice, and Rome.

65—At Biri Grande

BLASHFIELD (EDWIN HOWLAND), N.A.

Born in New York, 1848. Visiting Europe in 1867, he studied with Bonnat, and remained abroad eleven years, spending a considerable time in Italy. His work has included figure subjects and mural decoration. In the latter metier he executed some panels as far back as 1884, received a commission at the Chicago World's Fair, and since that date has been steadily employed upon important works in public buildings and private houses.

82—The Sculptor's Model

BODMER (KARL)

Born in Zurich, Switzerland, 1805. A pupil of Cornu, he devoted himself to landscapes, and particularly to wooded ones. In company with Prince Von Newwied he visited America. He was awarded the Ribbon of the Legion in 1876.

47—A Pool in the Forest

BOUGHTON (GEORGE H.), N.A., A.R.A.

Born near Norwich, England, 1834. He was brought, when three years old, to the United States, the family settling at Albany, N. Y. As a boy he taught himself to draw and paint, and in 1853 was able to make a sketching tour through the English Lake country, Scotland, and Ireland. In 1858 he moved from Albany to New York, and two years later went to Paris, where he enjoyed the friendship of Édouard Frère. Since 1861 he has made his home in London, where, in the Royal Academy Exhibition of 1863, he made his first notable success with "Through the Fields" and "The Hop-Pickers Returning." He has shown a partiality for subjects derived from the early days of the American colonies, and these have won him an enviable reputation on both sides of the Atlantic.

68—Black-eyed Susan

84—The Cronies

86—Marvell's Last Visit to Milton

93—A Golden Afternoon, Luccombe Chine, Isle of Wight

CAIN (GEORGES JULES AUGUSTE)

Born in Paris, 1856. A pupil of Cabanel and D taille, he gained a bronze medal at the Exposition Universelle of 1889, and has collaborated in all the great illustrated journals of Paris, and has illustrated several books.

51 — His Eminence

CHURCH (F. S.), N.A.

Born at Grand Rapids, Michigan, 1842. He first studied at the Chicago School of Art, and later at the School of the National Academy; but his theory and practice of color, like the fanciful treatment of animals which provided him with subject, are thoroughly original. He is a member of the National Academy, of the American Water-Color Society, and of the New York Etching Club.

71 — The Enchantress

COLE (THOMAS), N.A.

Born at Bolton-le-Moor, England, 1801. He came with his family to the United States when he was eighteen years old, and settled in Ohio. Here he learned the rudiments of painting from a portrait painter named Stein, and, after studying nature under great difficulties, made his way to New York in 1825, bringing himself gradually into notice by his pictures of the Hudson. He made several visits to England, France, and Italy, and his pictures were as much appreciated in the first-named country as in that of his adoption. Especially popular were his two series of allegorical pictures, "The Course of Empire" and "The Voyage of Life." He died near Catskill, New York, in 1848.

81 — A Roman Aqueduct

COLEMAN (CHARLES CARYLL), A.N.A.

Born at Buffalo, New York, 1840. He visited Europe in 1859, and again in 1866, since which date he has resided abroad, having a studio in London for some time, and then settling in the Island of Capri.

74 — A Capri Meadow

75 — A Scene in Capri

COLMAN (SAMUEL), N.A.

Born in Portland, Maine, 1832. With some assistance from A. B. Durand his early training was self-acquired. In 1860, after being elected an Associate of the National Academy, he set out for two years' study in Paris and Spain. Again, in 1871, he made an extensive tour of study in Europe and North America. In 1866 he was elected first president of the American Water-Color Society, a position which he held for five successive terms.

18—Grand Cañon of the Colorado

CONSTABLE (JOHN), R.A.

Born in 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father, meanwhile receiving instruction in drawing from a certain Dunthorne, who gave his instruction always in the open air. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruysdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had made his desire to be a painter. He set himself right in the midst of green landscape, and was the first to remove every kind of adaptation and arbitrary arrangement in composition, and to paint not only what he saw, but in such a way as to convey the impression of how he saw it. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly justified, and he is now recognized as the first and one of the foremost masters of the paysage intime.

35—Dedham Vale

COROT (JEAN BAPTISTE CAMILLE)

Born in Paris, 1796. The son of a court modiste, Corot was destined for trade, but at length was permitted to study art by his father, who allowed him an annuity of twelve hundred francs. From the studio of Michallon he passed to that of Bertin,

with whom he also made his first visit to Italy. With figure subjects and landscape in the classical manner he made his entrance at the Salon and obtained sundry honors. In 1843, however, after his return from his third visit to Italy, he came under the influence of Rousseau and was led by him to recognize the beauty of the French landscape. Though nearly fifty, he set to work as a student, and during the next eight years gradually reached that style of delicate truth to nature and of exquisite poetry, in which he is unapproachable. Twenty-five years were still in store for him, and during these he produced his masterpieces. Devoted to music and to his friends, Père Corot retained his youth to the end, which came peacefully in 1875.

37—Classic Landscape

COX (KENYON), N.A.

Born at Warren, Ohio, 1856. After studying at Cincinnati, he proceeded to the schools of the Pennsylvania Academy, whence he advanced to the studios of Carolus Duran and Gérôme. His stay in Europe extended from 1877 to 1882, when he returned to New York, where he has been actively engaged as a teacher and painter and in literary work dealing with artistic subjects.

79—On the Edge of the Brook

CROME (JOHN), ("OLD CROME")

Born at Norwich, 1769. The son of a journeyman weaver, he was in due course apprenticed to a coach painter. His spare time was spent in drawing the scenery around his native city, and after the expiration of his apprenticeship he determined to be a painter. He eked out his scanty resources by giving lessons in drawing and painting. In 1805 he founded the Norwich School of Art, of which Vincent, Stark, and Cotman were the other leading representatives. In later life he visited Paris and studied with eagerness the Dutch landscapes in the Louvre. Hobbema was his idol, and his own work is a direct and exact realism, pictorially arranged in a harmony of brown tones under the influence of the Dutch. He painted with extraordinary skill, and had a special fondness for the oak. He died in the city where he had spent his whole life, in 1821.

27—Landscape with Cottage

33—Old Mill on the Yare

38—The Porlington Oak

DECAMPS (ALEXANDRE GABRIEL)

Born in Paris, 1803. At first a pupil of David and Ingres, he freed himself from classic principles of style and from imitation of the antique. As a boy he had spent several years upon a farm, and the love of nature was strong within him. In 1827 he accompanied Garneray, a marine painter, to Constantinople and Asia Minor, and his journey proved a voyage of discovery for French painting. He dared to paint what he saw, and saw everything through the vision of a true painter, fascinated by color and light, and in a spirit of dreamy mystical poetry. His death occurred at Fontainebleau in 1860.

41 — Landscape

44 — The Beggar

DESCHAMPS (LOUIS)

Born at Montélimar, France, 1846. Pupil of Cabanel at the École des Beaux Arts, he has exhibited at the Salon since 1875. Represented in the Luxembourg. Bronze medal, Exposition Universelle, 1889.

56 — An Appeal

DESGOFFE (BLAISE ALEXANDRE)

Born in Paris, 1830. Pupil of Flandrin, and a most skilful delineator of objects of still life at near view, his subjects being finished with microscopic exactness.

48 — Still Life

DÜTZSCHHOLD (HENRI)

Born in Paris, 1841. Landscape painter, pupil of Gérôme and Véron. Medal of the third class, 1882.

63 — Ruins of a Roman Theatre

ELEY (MAY)

21 — Children and Puppy

ETTY (WILLIAM), R.A.

Born at York in 1787. After serving apprenticeship to a printer in Hull, he visited an uncle in London, through whose generosity he was enabled to enter the Academy schools and to become a pupil of Lawrence. He persevered in the face of great difficulties, and finally, in 1811, had a picture accepted at the Royal Academy Exhibition. In 1822 he visited Italy, and in 1828 was elected a Royal Academician. He died unmarried, in 1849.

57—The Toilet

FARNETZ (I.)

64—A River Scene

FRANÇAIS (F. L.)

Born at Plombières (Vosges), 1814. Pupil of Gigoux and Corot. Received a medal of third class, 1841; first class, 1848, 1855, and 1867. Medal of honor, 1878; Legion of Honor, 1853, and was made an officer of the same, 1867.

60—Landscape

FRÈRE (ÉDOUARD)

Born in Paris, 1819. He was a pupil of Paul Delaroche and of the École des Beaux Arts, but it was in retreat at the little village of Écouen that he gradually evolved for himself and the many students who sought his advice the style of genre painting that distinguishes him. It was founded upon the Dutch masters and influenced in feeling by Millet—simple scenes of peasant life, studied with affectionate intimacy, and represented with delicacy of tone and light; sometimes a little sentimental, but for the most part tenderly poetic. His pictures had a great vogue, and no little influence upon the course of genre painting in Europe. He died in 1886.

59—Youthful Curiosity

FROMENT (EUGÈNE)

Born in Paris, 1820. Pupil of Jollivet, Lecomte, and Amaury-Duval. Legion of Honor, 1863.

52—A Spray of Loves

GAINSBOROUGH (THOMAS), R.A.

Born at Sudbury, in Suffolk, 1727. He attended the local grammar school, but making small progress in learning, was placed with a goldsmith in London, who introduced him to Gravelot, an engraver. The latter instructed him in drawing, and obtained for him admission to the St. Martin's Lane Academy. After studying for three years he hired rooms in Hatton Gardens, and, while waiting for customers, executed a few small landscapes which he sold to the dealers. Meeting with no success in London, he returned to Sudbury in 1745, and married Mary Burr, who had an annuity of two hundred pounds. After living fifteen years in Ipswich, he moved to Bath, where his success as a portrait painter was pronounced. During the fourteen years of his stay in that city he contributed regularly to the Royal Academy exhibitions, so that when he migrated in 1784 to London and rented part of Schomburg House, Pall Mall, he was welcomed as the rival of Reynolds in portraiture and of Wilson in landscape. He was devoted to music and the simple delights of domestic life. In 1788, upon his deathbed, he sent for Sir Joshua. "We are all going to heaven," he whispered, "and Van Dyck is of the party." By his request he was buried in the churchyard at Kew.

23—Shepherd Boys

GIFFORD (R. SWAIN), N.A.

Born on the Island of Naushon, Massachusetts, 1840. In 1864 he studied in New Bedford under the marine painter, Albert van Beest, and two years later settled in New York, where he practised as a landscape painter and etcher. He made sketching tours in California and Oregon in 1869, and through Europe and North Africa in 1870, and again four years later. He was one of the founders of the American Water-Color Society in 1866, and is also a member of the British Society of Painter-Etchers.

66—A Newport Landscape

69—Rocky Farm, Newport

GOB (R.)

49—The Moon

HOPPNER (JOHN), R.A.

Born in Whitechapel, London, 1759, of German descent. At first a chorister in the Chapel Royal, he studied art at the Academy schools, became an Associate of the Royal Academy in 1793, and a full member a few years later. Under the patronage of the Prince of Wales he rose rapidly as a fashionable portrait painter, and found a rival only in Lawrence. Basing his style upon that of Sir Joshua Reynolds, he maintained, notwithstanding, an originality of his own, and was particularly happy in his rendering of women and children. In 1803 he published "A Series of Portraits of Ladies of Rank and Fashion," engraved from his own paintings. His death occurred in 1810.

29—Portrait of Young Shelley

31—Portrait of Lady Almeria Carpenter

36—Portrait of Mrs. Gwyn

JOHNSON (EASTMAN), N.A.

Born in Lovell, Maine, 1824. While quite young he executed portraits in crayon, and in 1845 was working at Washington, and later at Cambridge and Boston. In 1849 he went abroad and studied under Leutze at Düsseldorf, afterwards painting in Italy, Paris, and The Hague. Returning to New York, he was elected an Academician in 1860, and established his reputation both in portraiture and genre subjects, representing scenes in American life.

58—The Dull Scholar

KEAJDER (A.)

72—Flowers

KENSETT (JOHN FREDERICK), N.A.

Born in Cheshire, Connecticut, March 22, 1818; died in New York, December 16, 1872. Landscape painter. After studying engraving under Daggett, he spent seven years abroad (1840-1847), painting in England, Rome, Naples, Switzerland, on the Rhine, and among the Italian lakes. First exhibited at Royal Academy, London, in 1845. Elected National Academician in New York in 1849. In 1859 he was appointed member of the commission to superintend the decoration of the Capitol at Washington.

87—Windsor Castle

LEIGHTON (SIR FREDERICK, BART.), P.R.A.

Born at Scarborough, England, 1830. When eleven years old he learned drawing in Rome under Francesco Meli, and later pursued his studies at the Academies of Berlin and Florence; under E. Steinle, Frankfort; at Brussels, and at the Louvre Life School in Paris. In 1855 he sent to the Royal Academy "The Procession of Cimabue," which was purchased by the Queen. After this success he resided for four years in Paris, studying part of the time under Ary Scheffer and sending pictures to the Royal Academy. He was elected an Associate in 1864, and an Academician in 1869; nine years later being knighted upon his election as President. In 1885 he was created a baronet. He travelled extensively, was a fine sculptor and musician, a linguist, and accomplished man of the world, and his studio at Kensington was filled with treasures of art. He died in 1896, and was buried in St. Paul's Cathedral.

90, 91, 92—A Mythological Triptych Illustrating Music

LORING (M.)

13—Schooner at Low Tide

MADRAZO (RAIMUNDO DE)

Born in Rome, 1841. First instructed by his father Federico, head of the Spanish Academy in Rome, he afterwards entered the École des Beaux Arts in Paris, and also studied under Léon Cogniet. In 1878 he was awarded a medal of the first class and the Ribbon of the Legion. A brother-in-law of Fortuny, he exhibits much of the latter's skill in scintillating color, and can lavish on his pictures a captivating rococo grace, or introduce with taste and deftness symphonic schemes of color, as in the "Girl in Red," exhibited at Munich in 1883, or in the "Pierrette" of the Exposition Universelle of 1889.

50—St. Elizabeth of Hungary

85—A Spanish Beauty

MARTIN (HENRI JEAN GUILLAUME)

Born at Toulouse, he became a pupil of Jean Paul Laurens. He received a medal of the first class, 1883, and a gold medal at the Exposition Universelle of 1889 and of 1900, and the Ribbon of the Legion in 1898.

76—Sunshine and Shadow

MENPES (MORTIMER L.)

An English painter of remarkable versatility, who has travelled much and distinguished himself as an etcher, as well as in oil and water color.

1—Treasure Trove

3—Waiting for the Boats

MERSON (LUC OLIVIER)

Born at Paris, 1846. A pupil of Pils at the École des Beaux Arts, he won the Grand Prix de Rome in 1869. He was awarded a gold medal at the Exposition Universelle of 1889, and since 1892 has been a member of the French Academy of the Fine Arts.

80—Diana

MILLET (FRANK D.), N.A.

Born at Mattapoisett, Massachusetts, 1846. He studied under Van Lerius and de Keyser at the Antwerp Academy, where he gained medals of honor in 1872 and 1873. He travelled and painted in Belgium, Italy, France, and Austria, and at the Expositions of 1878 and 1900 represented America on the Art Jury. He acted as war correspondent for a London daily during the Russo-Turkish War, and more recently filled a similar position for "Harper's Weekly" at Manila. For many years he has made his home in the little village of Broadway, in Worcestershire, England.

2—Roman Maiden

67—A Knickerbocker Citizen

MOROT (AIMÉ NICOLAS)

Born at Nancy, 1850. Pupil of Cabanel at the École des Beaux Arts, he won the Grand Prix de Rome in 1875; Medal of Honor, 1880; Grand Prix at the Exposition Universelle, 1889.

83—When the World was Young

PARSONS (ALFRED), A.R.A.

Born in Somersetshire, England, 1847. An exquisite draughtsman, he was for some time a contributor to "Harper's Magazine." With the exception of a visit paid to Japan he has painted chiefly in England.

- 7—Eton College
- 9—Tintern Abbey
- 20—An English Landscape

PARSONS (CHARLES), A.N.A.

Born in England, 1821. He migrated to the United States and became a pupil of the National Academy. For a time he was the art director of the publishing house of Harper & Brothers, and has been a constant exhibitor at the exhibitions of the Academy and the Water-Color Society.

- 11—An English Village

PETTENKOFEN (AUGUST VON)

Born in Vienna in 1821. He was brought up on his father's estate in Galicia and became a cavalry officer. Having served his time, he resolved to study art, and went to Paris, where the work of Alfred Stevens opened his eyes to the truly pictorial treatment of genre subjects. He returned to Austria, an innovator, and spending his summers near the little town of Spolnok on the Theiss, to the east of Budapest, devoted himself to portraying the actual life of the country people, with a special partiality for the soldier as a subject. A quiet realism, expressed in delicate chords of color, distinguishes his work. He became a member of the Vienna Academy and one of its professors, and was knighted in 1876. His death took place in 1889.

- 39—La Charrette des Blessés

RAEBURN (SIR HENRY), R.A.

Born at Stockbridge, near Edinburgh, 1756. Apprenticed to a goldsmith, he worked also at miniature painting, and later at portraits in oil, copying the works of David Martin. Marrying a lady of means, he was enabled to visit London, and by the advice of Sir Joshua Reynolds studied in Italy. In 1780 he returned to Edinburgh, and soon won high rank as the foremost painter in Scotland. He was elected to the presidency of the Scottish Academy and to full membership in the Royal

Academy. On the occasion of George IV.'s visit to Edinburgh in 1822, he was knighted and appointed his Majesty's Limner for Scotland, dignities that he did not live long to enjoy, for he died the following year.

28—Portrait of Charles Lamb

RENARD (H. CONSTANTIN)

73—Still Life

REYNOLDS (SIR JOSHUA), P.R.A.

Born at Plympton, in Devonshire, July 16, 1723. At the age of seventeen he was apprenticed to Hudson, the portrait painter, in London. Two years later he set up a studio at Devonport, moving in 1744 to London. In 1749 his friend and patron Commodore (afterwards Admiral) Keppel, took him to Italy in the "Centurion." He spent two years in Rome, later visiting Florence, Venice, and other cities. At first unable to appreciate the work of Raphael, he became an ardent admirer of that master and of the great Italian colorists, subsequently basing his own style on the result of his studious research. Upon his return to London in 1753, his success was immediate and assured. He founded the famous Club, whose membership included Johnson, Goldsmith, Fox, Sheridan, Burke, Dr. Burney, Malone, and Steevens. In 1768 he became the first President of the Royal Academy, then newly founded, and in the following year was knighted. In 1781, and again in 1783, he visited the Low Countries, and his criticisms on the Dutch and Flemish masters anticipated in breadth and shrewdness the subsequent work of Fromentin. His "Discourses" at the annual meetings of the Academy were equally admirable in style and matter. He died on February 23, 1792, and was buried in St. Paul's Cathedral.

30—Portrait of the Countess of Nottingham

32—Portrait of the Hon. Mrs. Stanhope

ROMNEY (GEORGE)

Born December 15, 1734, near Dalton-le-Furness, Cumberland, England, the son of a cabinet maker. He worked for a short time with a local painter, Steele, then married Mary Abbott, of Kirkland, and settled as a portrait painter at Kendal, in Westmoreland. Having saved a hundred pounds he set out for London, leaving his wife and two children behind. In the capital his progress was steady until he became a serious rival of the great Reynolds. With the miniature painter Ozias Humphrey he visited Italy in 1773, where he copied the frescoes and cartoons of

Michel Angelo and Raphael, and studied the painting of Titian. Upon his return to London he took a large house in Cavendish Square, and for twenty years enjoyed a career of conspicuous success, though the mutual antipathy that he shared with Reynolds kept him from ever exhibiting at the Royal Academy. Attracted by the beauty of a waitress in a coffee house, he induced her to become his model, and later his mistress. He painted his Emma in a vast variety of characters until her fickle affections were won by his patron, Sir William Hamilton, who made her his wife. Subsequently as Lady Hamilton she fascinated the heart of Nelson, at Naples, where her husband was ambassador. The loss of the "divine lady," as Romney loved to call her, broke the health and spirit of the artist. In a dying state he returned to his wife, whom he had so long forgotten, and she tended him to the end, which came on November 15, 1802.

26—The Shy Child

34—Portraits of Mrs. Wells

ROUSSEAU (THÉODORE)

Born in Paris, 1812. He had an early taste for mathematics and is said to have intended to become a pupil of the Polytechnique, but entered instead the studio of Lethière. Failing to secure the Prix de Rome, he repaired to the Plain of Montmartre, and his first picture, exhibited in 1826, "The Telegraph Tower," proclaims his nature study. In 1833 he made his first visit to Fontainebleau, and the following year painted his first masterpiece, "Côtés de Grandville." He received a third class medal at the Salon, but for the following fourteen years was rejected from the exhibitions. Even after the Revolution of 1848, his green pictures were hailed as "spinach," and it was not until the Exposition of 1855 that the world acknowledged him as belonging to the class of Ruysdael, Hobbema, and Constable. His last years were darkened by domestic calamity. He had married a young woman of the Forest, and when she was seized with madness, he spent his strength in tending her. When finally the officership of the Legion, which was his due for serving as President of the Jury at the Exposition of 1867, was denied him, he succumbed to the bitterness of his chagrin. He lies buried near Millet, in the churchyard of Chailly.

43—Landscape

RUSSELL (JOHN), R.A.

Born at Guildford, Surrey, 1744. He became in time a pupil of Francis Cotes and followed the manner of his master, especially in the use of crayons. In 1776 he published a pamphlet entitled "Elements of Painting with Crayons." He was elected a Royal Academician in 1803, and died three years later.

24—Peg Woffington

SEWELL (AMANDA BREWSTER)

Figure and portrait painter ; wife of Robert V. V. Sewell.

78—A Nymph

SMITH (F. HOPKINSON)

Born in Baltimore in 1838. He was self-taught, and has mainly confined himself to water colors, in which he displays an extraordinary facility. Moreover, as author, lecturer, and civil engineer, he has proved himself possessed of a genius for versatility.

10—Bella Mar, Matanzas

SMYTHE (LIONEL P.)

Member of the Royal Scottish Water-Color Society.

6—The Young Gleaners

8—Children and Greyhound

17—In the Woods

TOTTIÈRE (E.)

61—Nymphs Bathing

TINTORETTO (Real name JACOPO ROBUSTI)

Born in Venice, September 29, 1518, the son of a silk-dyer, taking the name Il' Tintoretto. He was a pupil of Titian, and endeavored to unite in his own work the latter's splendor of color with Michel Angelo's greatness of composition and line. Ruskin regards him as the superior of Titian, and while other critics disagree on this point, they are in accord in placing him among the greatest masters. Recognizing the unequal character of his work, the Venetians said that there were three Tintoretto's—one of bronze, one of silver, and one of gold—while Annibale Carracci affirmed that, if sometimes equal to Titian, he was often inferior to Tintoretto. His life was spent in Venice, where he died May 31, 1594.

25—Portrait of Henry of Valois

TROUILLEBERT (PAUL P.)

Pupil of Vibert and Jalahut.

54—Landscape

TROYON (CONSTANT)

Born at Sèvres, 1810. He worked as a boy in the porcelain factory, where Riocreus the flower painter taught him to draw. Roqueplan, whom he met on one of his sketching tours, gave him advice and encouragement, but it was Rousseau and Dupré who established firmly his own predilection for nature study. He migrated to Fontainebleau, and from 1836 commenced the series of his masterpieces in landscape. To these he added, after a visit to Holland in 1847, the painting of cattle, in which he stands unapproached. He died in 1865, and a long list of honors was crowned at the Exposition of 1878 by the Diploma to the Memory of Deceased Artists.

40—Landscape and Cattle

42—A Fisher Boy

TRIPP (GEORGE)

19—A River Scene

TURNER (JOSEPH MALLORD WILLIAM), R.A.

Born in 1775. He very early displayed skill in drawing, and, assisted by Dr. Munro, obtained employment in coloring prints and washing in the backgrounds of architectural drawings. At the age of fourteen he became a student at the Royal Academy, and in the following year exhibited his first picture, "View of the Archbishop's Palace at Lambeth." He was elected an Associate at twenty-four, the youngest age permitted, but the works which he had already exhibited ranged over twenty-six counties of England and Wales. Three years later, in 1802, he was made a full Academician. Up to this date his powers had been chiefly displayed in water colors, of which the most celebrated is the collection of studies in monochrome, which he styled "*Liber Studiorum*," in imitation of the "*Liber Veritatis*" of Claude. Thenceforth oil painting mainly occupied his brush, and, as he had beaten all rivals in the other medium, so he set himself to rival Claude, whose preëminence in landscape was then admitted. In the "*Dido Building Carthage*" of 1815 he may be said to have accomplished this, and for the future devoted himself to eclipsing the French artist—to being Turner. Then followed the maturest period of his art, lasting, perhaps, to his third visit to Italy, in 1840. He never married,

and, notwithstanding the fortune he had amassed, lived shabbily. In 1851, during one of his absences from home, he died in a garret in Chelsea, leaving the pictures and drawings which he had accumulated to the nation, and his other property for the founding of an institute for decayed artists, with the exception of a thousand pounds, which he apportioned for the erection of a tomb in St. Paul's Cathedral. There he lies buried, near Sir Joshua Reynolds, while his art remains "a phenomenon without forerunners and without descendants."

14—Katz Castle with Rheinfels

15—Peterhof

16—From Ehrenbreitstein

VILLEGAS, JOSÉ

Born in Seville, 1848. He studied with Mariano Fortuny and followed the latter's brilliant style of genre, coloring it, however, with a force and character entirely his own. By his "Death of the Matador," and by "The Christening," bought by Mr. William H. Vanderbilt for a hundred and fifty thousand francs, he acquired a European reputation. He has his studio in Rome.

5—A Spanish Fencer

55—At the Door of the Harem

89—The Page

WILLEMS (FLORENT)

Born at Liege, 1823. He was a pupil of the Mechlin Academy, and made a study of Dutch genre pictures, attracting attention to his own work as early as 1840. Four years later he exhibited "Visit to Young Mother" in Paris, and with such success that he established himself there. His popularity was immense, the public hailing him as a modern Terborg, and his list of honors is a long one.

70—The Mother's Prayer

WYLLIE (WILLIAM LIONEL), A.R.A.

Born in London, 1851. He has distinguished himself particularly as a painter of the port of London.

4—River Stour

12—The Chapman

FIRST EVENING'S SALE

Friday, January 23d, 1903

AT MENDELSSOHN HALL

(FORTIETH STREET, EAST OF BROADWAY)

BEGINNING PROMPTLY AT 8.30 O'CLOCK

*Oil Paintings and Water
Colors*

MORTIMER L. MENPES

1—

Treasure Trove

\$50.

Water Color

With charming *naïveté* of feeling and purity of color a little fair-haired child is represented standing upon the sands, hugging a black bottle. Her figure, clad only in a chemise, is daintily set in profile against the green sea.

Signed at the lower right, "M. L. Menpes."

Height, 7 inches ; width, 5 inches.

FRANK D. MILLET, N.A.

2—

Roman Maiden

Water Color

\$250.00
A lady of classic Rome is represented in the act of fastening her sandal. She is seated in profile upon a couch, with her right foot raised, the left resting on a tiger skin. Her robe of creamy gray material blends in a delicate harmony of color with the blue and amber green of the couch.

Signed at the lower left, "F. D. Millet."

Height, 11 inches ; width, 8 inches.

MORTIMER L. MENPES

3—

Waiting for the Boats

Water Color

\$85.00
A group of Brittany women is gathered by a stone parapet, gazing out to sea. Two boys are seated on the wall.

Signed at the lower right, "M. L. Menpes."

Height, 4½ inches ; length, 7 inches.

WILLIAM LIONEL WYLLIE, A.R.A.

4—

River Stour

Water Color

In a channel, winding away from the foreground to white cliffs at the back, the tide is running out, leaving bare the stretches and slopes of sand. The low-water limits are marked at intervals by black posts. Some gulls have settled, others are flying over the water. It is a curiously interesting composition; very refined in its sober harmony of drab and cream, accented by touches of black, gray, and white.

Signed at the lower right, "W. L. Wyllie, River Stour."

Height, 7 inches; length, 10 inches.

JOSÉ VILLEGAS

5—

A Spanish Fencer

Water Color

With his back to a wall, stands a man holding a rapier by the handle and tip. His right shoulder and arm are bare, while a white cloth hangs over his left side. He wears a yellow and purple sash around the top of heavy maroon trunks, and white rags are bound with thongs, upon his feet.

Signed at the lower right, "Villegas, 1871."

Height, 11 inches; width, 7½ inches.

LIONEL P. SMYTHE

6—

The Young Gleaners

Water Color

A girl in blue, with a white cap, is crossing an avenue of small trees that stretches through a meadow. She carries a rake and a basket, and is accompanied by a child with a sheaf of wheat; a second one, with similar burden, following. At the end of the avenue appears a woman.

Signed at the lower right, "Smythe, L. P., 1883."

Height, 7 inches; length, 12 inches.

ALFRED PARSONS, A.R.A.

7—

Eton College

Water Color

On the far side of a level meadow, bordered by the Thames, stretches a range of red buildings with gabled roofs and corner turrets, pleasantly embowered in foliage. Trees grow in the foreground on the left of the water, and the bank in the middle distance is sprinkled with deer.

Signed at the lower right, "Alfred Parsons."

Height, $9\frac{1}{2}$ inches; length, $13\frac{1}{4}$ inches.

LIONEL P. SMYTHE

8— *Children and Greyhound*

Water Color

In the foreground a little girl lies under a greyhound, with her arm on its back. A boy is approaching through the long grass, and beyond him the road passes a stone cottage in a walled garden, and mounts to the village which straggles along the top of a grassy slope.

Signed at the lower right, "Smythe, L. P., 1883."

Height, 8 inches ; length, 12 inches.

ALFRED PARSONS, A.R.A.

9— *Tintern Abbey*

Water Color

A reach of the River Wye stretches diagonally across the picture, and then makes a sharp bend to the right under a high wooded bank. On the right margin of the stream white cottages with red roofs appear among the trees, beyond which are the ruins of the Abbey, nestling close under a leafy hill. The beautiful spot is represented with the tender charm of manner so characteristic of this painter's rural landscapes.

Signed at the lower left, "Alfred Parsons, 1886."

Height, 10 inches ; length, 16 inches.

F. HOPKINSON SMITH

10— *Bella Mar, Matanzas*

Water Color

In the lower left corner of the picture is a triangle of pink sand, by the edge of which a skiff is moored. The coast is continued in a horizontal line across the top of the composition, giving to the bay a bold sweep of contour. At the apex of the curve of pale greenish water two laden donkeys are approaching the red-roofed gray houses that straggle along the shore beneath hills. The latter descend gradually to the right, with a white wall running beyond the village along the length of their base. It is a spirited picture in pure washes of color, rendering very truthfully the charm of warm and brilliant atmosphere.

Inscribed at the lower left, "Bella Mar, Matanzas, Feb. 22, '81, F. Hopkinson Smith."

Height, 11 inches ; length, 16 inches.

CHARLES PARSONS, A.N.A.

11— *An English Village*

Water Color

One looks down a short length of village street, terminated by a mass of elm trees. The houses are red-roofed and, on the right, separated from the road by gardens, inclosed with a low wall. In front of a building on the left stands a post from which swings the sign of "The Bull Inn." The scene is charmingly typical of a village in the south of England.

Signed at the lower right, "C. Parsons."

Height, 8½ inches ; length, 15½ inches.

WILLIAM LIONEL WYLLIE, A.R.A.

12—

The Chapman

Water Color

The conspicuous feature of the picture is a scarlet lighthouse raised on a high framework above the blue water. The latter is streaked on the right of the structure with a sinuous eddy of white shoal water, beyond which numerous fishing boats are dotted about, a steamer showing in the offing. Underneath the davits which hang from the left side of the lighthouse framework lies a rowboat with two figures; one of them presumably "the chapman," who has arrived to peddle his wares.

Signed at the lower left, "The Chapman, W. L. Wyllie."

Height, 7 inches ; length, 17 inches.

M. LORING

13—

Schooner at Low Tide

Water Color

A vessel with greenish and black hull is moored against some piles on the left of the picture. Farther back on the right projects a gray pier with a building upon it reflected in the white water. Two boats appear in the middle distance, and in the offing a sailboat, while upon the horizon lies a gray line of coast. The picture is full of freshness, and has the true water-color feeling.

Signed at the lower left, "M. Loring."

Height, 14 inches ; width, 9½ inches.

J. M. W. TURNER, R.A.

1775-1851

14— *Katz Castle with Rheinfels*

Water Color

On the left of the picture is a pile of gray rocks with trees on their slopes, and a profile of castle walls descending in steps until it stops on the sheer edge of a ravine. Between this and a smaller cliff to the right the river is seen lying far below, and across the water rises a precipitous rock crowned with the ruin of a castle. Beyond it appear line after line of ranged hills, blue in the distance, under a sky filled with rolling masses of gray and white cloud. This example and the two following are of the "Rhine Series," of which there were thirty-five views, and were made by Turner during a tour up the Rhine in 1819.

From the collection of Ayscough Fawkes, Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Mr. Fawkes was one of Turner's intimate friends, and a generous patron. Exhibited at Burlington House, 1889.

Height, $7\frac{3}{4}$ inches ; length, $12\frac{1}{2}$ inches.

J. M. W. TURNER, R.A.

1775-1851

15—

Peterhof

Water Color

A rainbow gleams coldly in the lurid sky, spanning the dark, slaty water, on the farther shore of which a town appears at the foot of a sloping hill. Along the flat sand at the left of the picture a man accompanied by a woman in a red petticoat is approaching, while farther back two figures are walking in the opposite direction, and a group of figures appears in the distance. Off shore lies a fishing-smack, with two boats near it.

From the collection of Ayscough Fawkes, Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Mr. Fawkes was one of Turner's intimate friends, and a generous patron. Exhibited at Burlington House, 1889.

Height, $8\frac{3}{4}$ inches ; length, $12\frac{3}{4}$ inches.

J. M. W. TURNER, R.A.

1775-1851

16—

From Ehrenbreitstein

Water Color

1750.00
A portion of one of the ramparts appears on the left of the picture, near to a tower on which there is a statue within a niche. A figure in white, with black hood, stands below, and others are approaching up the steep incline beyond. At the back of the tower rises a cliff from which the ground, curtained with a loop-holed wall, rapidly descends to grass and trees, and finally to the river. An island lies in the stream, and on the opposite bank appear the gray-green hills. In the centre of the sky the sun's disk looms large in a hazy atmosphere.

From the collection of Ayscough Fawkes, Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Mr. Fawkes was one of Turner's intimate friends, and a generous patron. Exhibited at Burlington House, 1889.

Height, $8\frac{1}{4}$ inches ; length, $12\frac{3}{4}$ inches.

LIONEL P. SMYTHE

17—

In the Woods

Water Color

575.00
A child is forcing her way through the undergrowth in the wood. Daffodils sprinkle the ground, and slender tree stems and purple tangle of bush surround her figure. The latter, with its lavender dress, blue stockings, and white pinafore and sunbonnet, completes the vivacity of the picture, which is fresh and transparent in color, and rendered with charming spontaneity.

Signed at the lower right, "Smythe, L., 1884."

Height, 21 inches ; width, 12 inches.

SAMUEL COLMAN, N.A.

18— *Grand Cañon of the Colorado*

Water Color

375.2

The minute precision with which the character of the rock formations has been studied does not detract from the impressive feeling of the scene as a whole. Viewed through the rarified atmosphere, the terraces of rock carve themselves clean against the further range and the pale blue sky. Those on the left, according as they fall in shadow or catch the partial light, vary in tone between slaty blue, reddish slate, and reddish buff, while the bastions that tower on the right are a rosy yellow. The brink of a deep fissure cuts the picture diagonally, and in the foreground, where mist hovers over the depth, two figures are visible; one standing, the other sitting. The color is charmingly pure and transparent, and the diffusion of warm light most admirably rendered.

Signed at the lower right, "Saml Colman, 1888."

Height, 17 inches ; length, 21 inches.

GEORGE TRIPP

19— *A River Scene*

Water Color

300.2

Ducks are swimming in the foreground of water, on the right of which a man is stooping in a punt beneath some willow trees; two cows appearing on a bank beyond. Willows also line the opposite margin, where a church with white tower is visible. Near to it is a lock and the commencement of a wooden bridge, which extends across the narrow valley to the hills on the other side. The scene is such a one as might be found in the valley of the Thames.

Signed at the lower right, "George Tripp, 1854."

Height, 12 inches ; length, 25 inches.

ALFRED PARSONS, A.R.A.

20— *An English Landscape*

Water Color

From a grassy slope on the left, where cows are feeding, there is a view of a flat valley dotted with trees. Immediately below is a small river, which farther on makes a bend where it is crossed by a railroad bridge. A hay wagon appears in the middle distance. The sky is a pure blue, with patches of white and masses of rolling gray clouds. Juicy and transparent in color, the picture renders with intimate feeling the pleasant simplicity and wholesomeness of the country.

Signed at the lower right, "Alfred Parsons, 1889."

Height, 17½ inches ; length, 23½ inches.

MAY ELEY

21— *Children and Puppy*

Water Color

In front of a drab wall a little child in long white dress stands sideways, nursing a bull puppy. She is being watched by another fair-haired child, who sits on the floor, also in profile, clasping her knees with her hands.

Signed at the left side, "May Eley."

Height, 35 inches ; width, 30½ inches.

EDWIN A. ABBEY, N.A., R.A.

22—*Mariana: Measure for Measure*

\$2050.⁰⁰

Water Color

The "dejected maid," victim of Angelo's inconstancy, is represented sitting on a divan, where she has "sat all day." Her right arm lies extended upon the cushions, while the left hand toys listlessly with her neck chain. Her white cap shows against the dark blue of the tapestried wall, and a white veil is wrapped around her neck, the ends hanging down over the shoulders. The slate-blue gown, with white slashed sleeves, and a crimson band across the front of the bodice, is worn over an underskirt of purple, decorated with gold lace. On a table beside her an hour-glass marks the dull routine of time; while at the right of the chamber stands her *prie-dieu*, covered with a linen cloth, and adorned with two lighted tapers and a crucifix. A picture hangs above it, under a carved canopy, on the corner of which is a lighted lantern. In the corridor, seen beyond some crimson hangings, a boy approaches with a lute.

"Take, O, take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn;
But my kisses bring again, bring again;
Seals of love, but seal'd in vain, seal'd in vain."

The picture elaborately illustrates the artist's ability to re-create the feeling and environment of bygone days, and in the richness of its color, tonal quality, and exquisite handling reveals his mastery of the water-color medium.

Signed at the lower right, "E. A. Abbey."

Height, 18½ inches ; length, 23½ inches.

THOMAS GAINSBOROUGH, R.A.

1727-1788

23—

Shepherd Boys

The two lads in this little picture are eminently characteristic of Gainsborough. They have an unaffected rusticity, a natural wholesomeness, the freedom of gesture of young untamed creatures, and added thereto a slight gravity of demeanor, a reflex of the painter's own gentle, dreamy nature. They are seated on a rocky eminence which overlooks a plain, showing blue in the distant atmosphere. Behind them stands an old oak trunk, between the branches of which appears a patch of blue sky. One of the boys leans, nearly facing us, with one hand extended along the rock, the other holding a crook. His companion sits sideways at his feet, with his hands laid upon his knees, and in front of him lies a dog. The glow of the setting sun is concentrated on the back and shoulders of the latter boy, and spreads a pattern of lesser light over the browns and russet tones of the foreground, paling into greenish cream in the distant sky. The mingled breadth and subtlety of the color scheme and *chiaroscuro* produce a combined impression of genial *bonhomie* and tender reverie.

Height, 13 inches ; width, 9½ inches.

JOHN RUSSELL, R.A.

1744-1806

24—

Peg Woffington

Pastel

850 22

A pupil of Francis Cotes, Russell practised in oils and crayons, making his mark particularly in the latter medium, and enjoying the appointment of Painter in Crayons to George III. and the Prince of Wales.

In this bust portrait of Peg Woffington, he has represented the famous actress in a position three-quarters to the front, facing right, with the eyes glancing to the left. The brown wavy hair is drawn off the forehead and arranged at the back in curls, threaded with strings of pearls. The features are rendered with the precise finish of a miniature, the flesh tones being clear and white, delicately suffused with pink. A lace fichu borders the neck of the blue silk Watteau robe, which is damasked with pink and white flowers, while the short sleeves are caught up with a brooch of pearls. Worn in the centre of the bodice of pearly satin is a red jewel set with pearls, three of which are pear-shaped; and a pearl also nestles in the ear.

The vivacious audacity of the actress, whose sayings and doings even outside the theatre were the delight of the town, is here toned down to the demure discreetness of the *grande dame* of the period; an accomplishment upon which the fair Peg prided herself.

Height, 23 inches; width, 17½ inches.

TINTORETTO

(Real name Jacopo Robusti)

1518-1594

25— *Portrait of Henry of Valois*

700. 00

The portrait represents the half-length figure of a man of about thirty-five years, facing three-quarters to the left, resting one hand on the hilt of his sword, and in the right hand holding an inscribed parchment. He has closely cropped black hair; dark, arching eyebrows; and a downy moustache. A lace-edged ruff is worn above a black velvet robe, below the cape of which appears a doublet with white satin sleeves barred with gold thread. His sword is enclosed in a black scabbard decorated with gold lace in diagonal bands; and from the wide hilt droops his left hand, which has a small ring on the little finger. A flat broad chain, formed of gold links, hangs from his neck. The Latin inscription on the parchment commences with the words, "Serenissimo et Exmo. Domino, Henrico Vaksio, Andaganiensium Duci, et Dei grā. electo Regi Poloniae." The subject of the portrait is Henry of Valois, son of Catharine de' Medici, who was elected King of Poland in 1573, but resigned the position in the following year upon his succession to the throne of France as Henry III. This seems to fix the date of the picture, as it was probably painted during Henry's progress to France, while he was visiting Venice as the guest of the Doge.

Height, 40½ inches ; width, 30½ inches.

GEORGE ROMNEY

1734-1802

26—

The Shy Child

Unfinished, like many of Romney's canvases, this picture has yet been carried far enough to represent with delicious freshness of fancy the simple coyness of a country maiden. Her head inclines to one side, the cheek resting against the back of her right hand, while her left hand is held up to her bosom. The eyes peer up through the transparent shadow that softly veils her forehead; the full cheeks are ripe in color, and the mouth is drawn forward with a demure purse of the lips, above a little pointed chin. The white dress over the bust has been indicated with vivacity and freedom, and left unfinished.

It is in a bust portrait such as this that Romney often appears most happy; for as a rule he eschewed elaborate compositions, painting under a strong impulse, without the science and deliberation of manner that distinguish Sir Joshua. Yet he was frequently the equal of that master by the very *insouciance* of his style. An excellent draughtsman, with instinctive aptitude for grace of line, and a charming colorist, he was particularly skilful in giving life to his faces, rendering with an individuality of charm the winsomeness of women and children.

From the collection of Walter J. Long, Preshaw, Hant's, England, in whose family the painting had been since it was painted. Sold at Christie's, London, 1890.

Height, 23 inches; width, 21 inches.

OLD CROME (JOHN CROME)

1769-1821

27 ~ *Landscape with Cottage*

1600. ²⁰

The right of the composition is filled with the side and gabled end of a cottage, on the left of which are a lean-to shed and a paling, with a pollard willow showing above it. The immediate foreground is of buff and olive tones, with a mass of dark foliage on the right, out of which rises a trunk with bare branches. Beyond the cottage a meadow extends to a pond and to elm trees which stand against a creamy sky, mellow with light. A square chimney surmounts the pitch of the roof, and a dormer window projects from the slope, while the front of the cottage, where brick shows through the broken plaster, is occupied by a door and window.

Height, 44 inches ; width, 36 inches.

SIR HENRY RAEburn, R.A.

1756-1823

28— *Portrait of Charles Lamb*

#1150. 20

At the age of 30

This bust portrait has a graciousness of mien and quiet force of character in Raeburn's happiest vein. The figure appears in profile, facing to the left, against a dark olive background, the corners of which are traversed by curved bands of drab. The double-breasted black coat is buttoned up to the chin, where its small collar falls neatly over a soft white stock. The head, turned three-quarters full, has brown curly hair, falling in waves over the forehead; strong black brows surmount the gray eyes; the nose is straight, and the large lips are slightly parted; the flesh tints being generously suffused with carmine. In its simple directness of expression and honest workmanship this portrait offers a fine example of Lawrence's chief rival, whose vogue, even in his own day, would have been wider had not the home-loving instinct of the Scot induced him to settle in Edinburgh rather than in London. But with the slow dispersal of his work his reputation is still growing.

Height, 28 inches ; width, 24 inches.

JOHN HOPPNER, R.A.

1759-1810

29 — *Portrait of Young Shelley*

1000, 20

This justly famous portrait represents the head and bust of a boy, the body being turned to the right, while the head, but for a slight inclination to the left, is full face. The black cloth jacket is fastened over the chest with a double row of buttons, and the loose collar of the white shirt overhangs the shoulders. From the broad opening rises a long, tapering neck on which the beautiful head is finely poised. Soft wisps of brown hair fall over the high forehead; the brows are arched, the eyes large and open; the nose is long, straight, and broad; the upper lip full, and very curving at the corners; and the chin sweetly rounded. The boy's face has a rapt expression of wistfulness and far-off searching. The background of the picture is a steely blue, darkening towards the top of the canvas.

Hoppner shared with Lawrence the favor of the court and public of his time, securing a particular reputation for his rendering of women and children. At his best he draws with grace and paints with a mellow brush, reaching at times a seriousness of psychological study. These qualities are conspicuous in the present portrait, which, both for its own merits and for the interest attaching to the subject, is a particularly choice example.

Painted in 1805.

Height, 23 ½ inches ; width, 20 inches.

SIR JOSHUA REYNOLDS, P.R.A.

1723-1792

30— *Portrait of the Countess of* *Nottingham*

Something of Van Dyck's influence is, perhaps, recognizable in the suave dignity of this portrait. The figure is shown as far as the waist, seated, facing to the left; one arm resting upon some object in front, with a gesture of superb elegance. The delicately tapering hand droops beneath a loose cuff, over which are massed the voluminous folds of a claret-colored drapery. The bodice is worn low enough to reveal the cushion of the shoulder, from which the slender neck slopes up with a curve of remarkable grace. In the small upper lip and finely arched brows there is a trace of *hauteur*, which yields to graciousness in the expression of the eyes and in the ample modelling of the contours. Over the brownish-amber hair, which is massed in braided coils, sets a headdress of gauze, edged and sprigged with gold. It is fastened like a kerchief on the crown, and falls behind in folds. A pearl pendant hangs from the ear. There is a moderation of sumptuousness in the costume which is alluringly impressive. The gown is of dull blue velvet, with a very full sleeve, and a border of ermine on the edges, which fold over the breast, where a glimpse of the lace chemise appears. The composition has an ampleness of decorative arrangement which charmingly accords with the mingling of high-bred ease and stateliness in the subject.

Height, 29½ inches ; width, 25½ inches.

JOHN HOPPNER, R.A.

1759-1810

31— *Portrait of Lady Almeria*

\$3,100.⁰⁰ Carpenter

Hoppner excelled in his portraits of ladies, and the present subject, a ripe and wholesome type of English beauty, whose natural charms are enhanced by the coy simplicity of her costume, affords a very admirable example. His fine sense of tone reveals itself here in a color scheme of grave refinement—soft white and gray against a dark drab background, with a note of piquancy in the fresh tints of the healthy face. The lady's head is turned a little towards the left, while the bust fronts us, the full bosom being partly visible beneath the crossed draperies of the bodice. Her powdered hair, disposed low down over the forehead, is dressed upon the crown in a loose volume, terminating at the back of the neck in curls, which are entwined with a dainty fall of gray veiling. The eyes are a bluish gray, with full orbs and a tender earnestness of glance; the nose softly rounded; and the lips gently compressed, with the trace of a smile in their corners. The portrait involves a most agreeable mingling of artifice and artlessness, rendered with frank and easy brushwork.

Height, 20 inches ; width, 17 inches.

SIR JOSHUA REYNOLDS, P.R.A.

1723-1792

32—*Portrait of Hon. Mrs. Stanhope*

Née Eliza Falconer

\$ 7,700.—

Very characteristic is the quality of mellowness and vaporous atmosphere in the *chiaroscuro* of this picture. The lady is seated under a tree, which casts a delicate shadow over the skirt of her gown and over the hand that lies upon it; while her face and bosom are warmed by the evening glow, which settles also on a pool in the landscape. The flesh tones are luminous with creamy gold that responds to the rosy cream of the horizon, and to the golden brown flecked with orange in the foliage of the tree. The richness of the landscape setting adds the charm of contrast to the simple grace of the gown, which is of soft creamy material, crossing low upon the bosom. The lady faces the left, her right elbow supported upon her knee, and her hand resting against her cheek. The face is oval, with a sensitively arched nose, delicately pencilled brows, and brown eyes half veiled with drooping lids. Brown also, of a warm tone, is her hair, which is drawn up on the top of her head in rolls, with loops depending behind. The pose of the figure is at once graceful and artless, while the entire composition has a handsomeness of treatment that makes the portrait truly pictorial.

Mrs. Stanhope, *née* Eliza Falconer, one of the beauties of the day, was married to the Honorable Fitzroy Stanhope, younger son of the second Earl of Harrington, who died August 20, 1828.

Height, 48 inches ; width, 35 inches.

OLD CROME (JOHN CROME)

1769-1821

33— *Old Mill on the Yare*

Crome's intimate knowledge of nature, and feeling for its large characteristics, and his indebtedness to the art of Holland are well illustrated in this choice example. There is even some aspect of a Dutch scene in the subject, which is apparently a view upon the Yare, seen under the fading light of a rather threatening sky. Starting in a clump of dark trees on the left, a low stretch of land divides the water and sky. The latter overhead is ragged with diagonal shreds of dusky cloud, while the horizon is full of white light, against which are softly silhouetted two dark brown roofs, and, farther to the right, a reddish windmill and a white house. A wooden jetty projects into the water, upon the gray surface of which drowse the reflections of the various objects on the land. The whole scene, frankly realistic, as was Crome's wont, is toned to a delicate adjustment of dark russet colors and whitish grays, which gives a beautiful pictorial quality, very discreet and refined. Rendered with much tenderness, also, is the feeling of the scene—the gentle rusticity of the spot and the tranquil hush of evening—made even more impressive by the threat of stir in the sky. In the technique there is, more than usual, a breadth of treatment, since the uncertainty of light permits no pettiness of detail, and, therefore, nothing interferes with the largeness of conception. It is a picture that admirably sustains Old Crome's individual worth and his position in English art.

From the Dawson Turner Collection, London, 1852.

Height, 25 inches ; length, 29½ inches.

GEORGE ROMNEY

1734-1802

34— *Portrait of Mrs. Wells*

15,500.

A striking handsomeness of composition distinguishes this portrait of the popular actress. Her figure, almost full face, is shown seated under a tree, leaning forward, with the hands in a large muff. The pose is as easy as it is graceful, mingling a suggestion of the woman of the world with a charming intimacy of personal expression; for there is an ampleness in the parts of the composition—the large hat and muff and the widely spreading mass of silk gown—which gives a stateliness to the picture, while the figure itself preserves a winsome simplicity. The trunk of the tree, mellowed with rich browns and greens, and the pale amber foliage offer a bold foil to the tender coloring of the costume. The gown is of ivory and wine-colored stripes, cut low to a point at the bosom; a tippet of soft creamy material overlaps the neck; the tight sleeves are finished at the elbows with a broad ruche of quilled lawn gathered with a central band of creamy ribbon, and a white muslin apron covers her lap. The muff is of gray-black fur. The blonde hair, daintily powdered, peeps in loose masses from below the flounce of a lace cap that is worn under the hat. The latter, wide-brimmed, and covered with dove-gray silk, is edged with pale blue and white ribbon, and decorated with a pompon of gray bows and a lawn rosette of the same color. There is a suggestion of happy improvisation in the manner of the painting, of facile and spontaneous brushwork, and a more than ordinary charm of perfected effort.

Deliciously captivating is the expression of the face—a little serious, it has yet a lurking smile that responds to the very personal glance of the blue eyes, while the delicate play of atmosphere invests the features with a slightly idealized charm; not enough, however, to interfere with the lifelike feeling that animates the whole picture.

From the collection of Right Hon. E. P. Bouverie, 44 Wilton Crescent, London.

Height, 50 inches; width, 40 inches.

JOHN CONSTABLE, R.A.

1776-1837

35—

Dedham Vale

13,750.00
This celebrated picture, belonging to the period of Constable's most perfect art, was painted in 1811. The scene is in the neighborhood of East Bergholt, Suffolk, the artist's birthplace, and in the little town of Dedham, at the head of the vale, he spent some of his school years. Here, too, lived Sir George Beaumont, a patron of the arts, who used to assert that "a good picture should be in the color of a good fiddle, brown," and unwittingly contributed to the refutation of his theory by encouraging a young man whose art was to restore the greens to nature.

The church and some houses of Dedham appear nestling beneath the distant hills, from which the vale stretches towards us embroidered with hedge-rows, sprinkled with trees, and embossed with farmsteads and clumps of foliage basking in the amber haze of a misty horizon, rosy white beneath a pale blue sky. The foreground consists of two slight eminences that descend towards the centre of the picture, where four cows have just entered the field; a man in a red coat, leading a black horse, being in the act of closing the gate behind them. Crowning the left bank is an ash tree, painted with extraordinary delicacy; a donkey feeds on the slope, and at the foot is a milestone with the inscription "Dedham Vale." The grassy incline upon the right is bordered with a row of trees that extends to a house at the top, from which a man approaches, while nearer to us a woman, carrying a basket and shawl, is descending the slope.

Mingled with the perfection of delicacy that distinguishes certain parts of the picture is the largeness of conception which has embraced the whole. It is the product of consummate craftsmanship and of fullest intimacy with nature; with the pastoral phase of it, opulent and ample, sweetly simple.

Signed at the lower left, "John Constable, Pinxit, 1811."

Height, 30 inches; length, 49 inches.

NOTE.—"In this year, 1811, he sent to the Academy two pictures, 'Twilight' and 'Dedham Vale.' In 'Dedham Vale' an extensive country is seen through a sunny haze which equalizes the light without injuring the beauty of the tints. There is a tree of a slight form in the foreground, touched with a taste to which I know of nothing equal in any landscape I ever saw." *Vide* "Life of John Constable, R.A.," by C. R. Leslie, R.A.

JOHN HOPPNER, R.A.

1759-1810

36—

Portrait of Mrs. Gwyn

Née Mary Horneck. Born 1754, died 1840

#22,200.00
The beautiful original of this portrait was a lady of the bedchamber to Queen Charlotte and wife of General Gwyn, an equerry to George III. The charming spontaneity of the pose, as, seated back to us, she turns her shapely head to glance over her left shoulder, is in Hoppner's happiest manner. So, too, is the rendering of the face, rosy with youthful charm, mingling nobility and sweetness, yet for all its pretty artifice very spirited and lifelike. The corsage, edged with a ruffle, is cut low enough to reveal completely the graceful sweep of the neck, which is encircled with a narrow black ribbon. The gown is of white material, and a black lace scarf surrounds the waist and lies over the arms. The fair hair, powdered *à la mode*, is surmounted by a mob cap, to the simple folds of which a touch of piquancy is added by a bow of peacock blue. The portrait is a choice example of the artist, representing the facile elegance of his best works, the vivacious tenderness of style, and his skill in imparting a quality of picturesqueness to the canvas.

Purchased at Christie's, London, June 29, 1889, where it was sold by order of Miss Gwyn.

Height, 29 $\frac{1}{2}$ inches ; width, 24 $\frac{1}{2}$ inches.

JEAN BAPTISTE CAMILLE COROT

1796-1875

37—

Classic Landscape

1857.

The fragment of a temple, seen in profile on the left of the picture, with a statue surmounting a projection of masonry, lends a tone of classic suggestion to a landscape that without it would still be classic in feeling. The temple stands behind a bare willow stump, growing by a dark pool, near which is a spot of crimson. On the right is an eminence of yellow-brown rocks topped with russet undergrowth, out of which rise a few slender stems crowned with pompons of drowsy olive green. Over the gray, dreamy distance spreads a horizon of warm cream, mounting to faint blue, with a hovering of soft, rosy-gray clouds.

Signed at the lower left, "Corot."

Height, 15½ inches ; width, 14 inches.

OLD CROME (JOHN CROME)

1769-1821

38—

The Porlington Oak

3600.00

In this fine example of the Norwich master, a giant oak, the favorite subject of his study, occupies the centre of the composition. At the foot of its huge bole a shepherd boy in red breeches lies beside his dog, and in front is a pool of water with lilies floating on the surface. The spot is enclosed by a thick growth of trees, on the left of which is a grassy bridle path leading down to a bank beside the water upon which three cows are grouped. Overhead is a greeny-blue sky with masses of white, lighted cloud. It is delicately luminous, while a golden atmosphere envelopes the rich browns and olive-greens of the foliage. A grand feeling of immensity and vast quiet pervades the scene.

Height, 36 inches ; length, 43 inches.

AUGUST VON PETTENKOFEN

1821-1889

39— *La Charrette des Blessés*

#2500, 22

Pettenkofen's early experience as an officer in the Austrian army, his subsequent fondness for the lonely plains of Pusta and study of the peasants, soldiers, and animals and the particular view point of his art are all represented in this picture. It is a strain of delicate harmony, a concord of drab, gray, and cream, which, with the realization of atmosphere and movement, has supplied him with motive enough. The subject which serves as fabric is the bringing home of a party of wounded soldiers; the scene being a sandy plain overhung by a dark sky, with a glare on the left of the horizon. A long wagon, in which men are seated or lying propped up, is being drawn by cream-colored oxen, and soldiers are pushing it from behind. Towards the right of the foreground a woman, followed by a tired dog, is walking with heavy steps, carrying a pitcher and water bottle.

In the sensitive monotony of the color scheme, and in the sobriety of the sustained movement there is a lyrical impulse, tender and contemplative. It is a charming example of the painter, who in his technique was influenced by Alfred Stevens, and in his feeling for nature and life by Troyon and Millet.

Signed at lower left, "A. Pettenkofen," and dated 1853.

Height, 10 inches; length, 13½ inches.

CONSTANT TROYON

1810-1865

40—

Landscape and Cattle

How large a feeling amplifies this picture, lifting to noble poetry the relation between the beasts and nature!

The day is one of fresh breeze, in early summer, when the sky clears and thickens by turns, and all the picture betokens the bracing conflict of pleasant sunshine and gathering cloud. In the middle distance a dun cow and a white one are feeding side by side, and the distant stretch of meadows basks in the clear light of a faint blue sky, which is creamy towards the horizon, and spread above with warm gray buoyant clouds. Farther towards the front, however, on the right, looms up a lowering mass of drabbish hue, restless and threatening, and beneath the shadow of it stands across the foreground a red ox with white upon his head, which is turned towards us. To his left is a little pool bordered with reeds, and behind him moves away a black cow.

With what grandeur the red and black of these bulky beasts accord with the strong, broad treatment of the foreground and the sternness in the sky, contrasting also so effectively with the growth of tenderness in the receding planes of the picture.

Height, 23 inches ; length, 33 ½ inches.

ALEXANDRE DECAMPS

1803-1860

41—⁸⁰ \$ 3000— *Landscape*

The pictorial caprice of which Decamps was so fascinating a master is charmingly illustrated in this little landscape. Near the centre of the foreground is a brook, with a bank on the right of warm yellow and brown rocks, thatched with mossy turf. Seen above a hollow is the figure of a man firing at a duck which is flying over the water. Behind him the ground descends into a little gully lined with bushes, beyond which it undulates to distant hills lying blue beneath a horizon of rosy cream and gray in layers, the sky above being greenish-blue under a canopy of dark gray clouds. The picture has a lovely mellowness of color and warmth of atmosphere, and is full of piquant surprises of light.

Signed at lower left.

Height, 12 ½ inches ; length, 17 inches.

CONSTANT TROYON

1810-1865

42—⁸⁰ \$ 425— *A Fisher Boy*

In this unusual example of Troyon's art a fisher boy is represented approaching over the sand with a basket across his back. His slaty-green trousers are rolled up to the knees, and the red blouse shows the sleeve of a white undershirt. In the middle distance, to the left, two figures are busied round a boat on the sand, and still farther back another figure appears, near the water's edge. The retreating sea, which has left the sand still dripping, lies a sheet of cool blue under a gray sky, stirred with breeze. The picture is delicious in tone and saturated with atmosphere.

Signed at the lower left, "C. Troyon."

Height, 9 inches ; width, 7 inches.

THÉODORE ROUSSEAU

1812-1867

MMA

43—

3200.

Landscape

In the foreground of rich olive tones lies a low building with a thatched roof, to the left of which are a high tree and two shorter ones. Behind them appear the white end of a church, pierced with a window, an apsed chancel, and the white gable end of a house, peeping from the foliage. Beyond them a tree-sprinkled hill descends towards the centre, while another hill runs to meet it from the right. These two form a narrow entrance to the plain, which broadens beyond and stretches to a distant horizon. This vista of exquisite gradations is illumined with warm light, beneath a spacious sky, singularly beautiful in its delicate creamy atmosphere, across which float lace-like strips of cloud. The tones of the picture progress from opulent depth of hue to the extreme of tender evanescence, embodying a sentiment of absolute tranquillity.

Signed at the lower left, "Th. Rousseau."

Height, $9\frac{1}{2}$ inches ; length, $13\frac{1}{2}$ inches.

ALEXANDRE DECAMPS

1803-1860

44— *The Beggar*
£ 500.—

No subject came amiss to Decamps, whose eye discerned everywhere the elements of picturesqueness. Here it is a beggar, with his back to us, holding out his hat and looking up, as if to a window. The freedom of the gesture is charming, and the whole conception eminently a painter's view. The man wears a jacket of olive-drab hue; greenish-blue breeches, leaving the legs bare; and a pouch slung under his right arm. The coloring is mellow and subtle, brushed in with delightful spontaneity.

Signed at the lower right, "AD."

Height, $9\frac{1}{2}$ inches; width, 6 inches.

SIR LAURENCE ALMA-TADEMA, R.A.

45—

\$10,600. *“Amo te, ama me”*

It has been well said that “in their still life Alma-Tadema’s pictures are the fruit of enormous archæological learning which has become intuitive vision, but his figures are the result of a healthy rendering of life.” And in the present one a little episode of the classical period is reinvested with all the charm of naturalness. A young Roman lady is receiving a gift of roses from a youthful lover. They are seated on a marble *exedra* at the head of a flight of steps flanked by a parapet, and leading down to the sea, which shows in the distance in a strip of sapphire blue, kissed by shell-hued clouds. The lady, swathed to the feet in a drapery of the color of *café-au-lait*, with ribbons of ashes of roses on her shoulders and wrists, reclines with her weight upon her right hand, and holds the pink roses before her. Her companion, whose costume is a woollen cloak of yellowish brown, worn over a short tunic that shows his feet bound round with leather thongs, leans forward on the seat, resting on his arm. The little scene is a veritable fragment from the antique life.

Signed at the right of centre, “L. Alma-Tadema, Op. CCXXXIV.”

Height, 7 inches ; length, 15 ½ inches.

MRS. ALMA-TADEMA

46—

In Good Hands

700. ⁰⁰

A little girl, seated in a dark oak high-backed chair, turns from her needlework to look at a sick boy asleep in an antique bed, which has massive pillars of carved wood. A red and blue paper whirligig rests on the sheet, and on the floor a large clasp volume is propped against the bed. The older child wears over her blonde curls a white cap tied under the chin with little tasselled cords, a collar of flounced lace, a pale blue skirt with gray spots, and a white scalloped apron over a brown petticoat. On the buff wall behind her hangs a brass candlestick and, beneath a wooden shelf, the lace front of a peasant's cap. The tiled wainscot on the left shows a glimmer of blue.

Height, 15 inches ; width, 11 inches.

KARL BODMER

1805-1889

47—

A Pool in the Forest

75. ⁰⁰

As evening settles over the forest a stag is drinking. The water is bordered by silver birch, beyond which are bushes extending to a slope of grass.

Signed at the lower left, "K. Bodmer, '85."

Height, 12½ inches ; width, 8½ inches.

BLAISE DESGOFFE

48 —

Still Life

Painted with the perfection of microscopic detail that distinguishes Desgoffe's still life, the subject here is an agate vase mounted on a crimson velvet stand. The long curling lip is covered with enamelled gilt work; the looped handle is of twisted green and gold, and around the base runs a row of knobs, enclosed in a gilt mounting. On the right of the stand lies a bracelet of decorated beads, and, on the left, a ring with an emerald setting.

Signed at the lower left, "Blaise Desgoffe, '85."

Height, 12 ½ inches; width, 8 ½ inches.

R. GOB

49 —

The Moon

Poised upright amid clouds, the figure of the goddess is nude except for a slight wreath of blue flowers round the waist. She holds a white owl on her right hand, and in her left a long wand, terminating in a calyx from which ascends a thin flame. Her bow is slung upon her arm.

Signed at the lower right, "Gob R."

Height, 12 ½ inches; width, 8 ½ inches.

RAIMUNDO DE MADRAZO

After Murillo

50— *St. Elizabeth of Hungary*

(Copy in reduced size of the original in the Academia San Fernando, at Madrid)

150. —

Painted in 1674, the original was one of eight large pictures executed by Murillo for the Hospital de la Caridad, Seville. Subsequently it was included in the loot carried to Paris by Marshal Soult, who gave it to Louis XVIII. at the Restoration. After resting for some time in the Louvre it was returned to Spain in 1815.

The central figure is that of St. Elizabeth in the garb of a nun, with a crown on her head. She stands in a portico, washing the scald-head of a beggar boy, who leans over a silver basin placed upon a pedestal. To the queen's right are two young ladies holding, respectively, a ewer and a tray. Behind them stands a duenna. At the foot of the picture, on the left, sits a man removing a bandage from his leg. The group on the right consists of a beggar boy, a cripple, and an old woman seated on the floor, who is gazing up at the queen. In the distance, upon the right, the Saint is again shown with her ladies, serving a meal to poor people at a table arrayed in a loggia. The size of the original is, height, 165 inches; width, 126 inches.

Height, 10 inches; width, 8 inches.

GEORGES JULES AUGUSTE CAIN

51—

His Eminence

100—
At the bend in a flight of stone stairs a cardinal has halted and is turning round, with his hat lowered in his hand, as if accosting some one. Under his left arm he carries a black portfolio. The stairs lead to a doorway framed with pilasters, to the left of which is a deeply recessed entrance.

Signed at the lower right, "Georges Cain, 1885."

Height, 12 inches ; width, 8½ inches.

EUGÈNE FROMENT

52—

A Spray of Loves

250—
A bough shows against the blue sky, and amidst its foliage a swarm of tiny loves hovers in a semicircle. The composition has a charming *naïveté*, the figures being sketched with facile grace.

Signed at the lower right, "Eg. Froment."

Height, 12½ inches ; width, 8½ inches.

LOUIS (called ÉMILE) ADAN

53—
60. — *Out for a Walk*

At the bottom of a steep path in the pine woods a lady in white costume and straw hat rests her foot upon a stone to arrange her shoe, revealing by the gesture a glimpse of scarlet stockings. She carries an alpenstock.

Signed at the lower left, "L. Émile Adan."

Height, 12½ inches ; width, 8½ inches.

PAUL P. TROUILLEBERT

54—
325. — *Landscape*

At the right of the composition birch trees surmount a grassy slope, where a woman in blue and white costume is sitting. The bank descends to a little pool which reflects the whitish gray of the horizon, and beyond its willowy marge a field extends to a gray-roofed church. The sky overhead is filled with rolling clouds. The little sketch is tenderly suggestive, fresh and moist in tone.

Signed at the lower right, "Trouillebert."

Height, 12 inches ; width, 8½ inches.

JOSÉ VILLEGAS

55— *At the Door of the Harem*

650.00

Painter of the "Christening," and of the "Death of the Matador," the most robust of Fortuny's followers and the most able, Villegas shows to particular advantage in a little picture like the present. In this subject of a stalwart Arab on duty before a closed door every detail counts, without, however, any confusion of effect or weakening of the central motive. In the beautiful elaboration of the architectural ornament, in the minute decoration of the flintlock, in the sumptuous embroidery of the robe, there is food for agreeable study, and yet the personality of the man stands out as the main theme. Beneath his languorous manner lies a power of energy, just as the southern fire of Villegas himself can be discerned beneath the sensuous splendor of the still-life painting.

The soldier lolls against the side of a door richly inlaid with a latticed mosaic of cream and brown, and hung with heavy gilded fastenings, the surface of the walls being panelled with shallow arcades of carved niches. Above his bronzed face is a pink and white turban, and hanging from his neck, so as to leave the right arm and shoulder bare, a slaty-blue sash, profusely embroidered; while from his back a mustard-colored robe trails down to a decorated saddle at his feet. He holds a long musket, the stock of which is ivory, the woodwork inlaid, and the barrel wrought with arabesques in gilt. To the right of him lies a large brass bowl.

The picture presents a series of charming *morceaux*, while still attaining a breadth of impression.

Signed at lower left, "Villegas."

Height, 12 inches ; width, 8 inches.

LOUIS DESCHAMPS

56—

\$175.⁰⁰ An Appeal

Against a golden-brown background a pale-faced girl stands, holding out her hand with a gesture of entreaty. Her lips are parted, and her eyes are fixed with a tearful expression. The dress of brown material is sketchily suggested.

Signed at the lower right, "Louis Deschamps."

Height, 12 inches; width, 8½ inches.

WILLIAM ETTY, R.A.

1787-1849

57—

\$300.⁰⁰ The Toilet

Such a simple example as this is an agreeable variation from the historical and symbolical pictures with which Etty was largely identified. A lady is represented at her toilet; her figure inclined to the right, and her head, which fronts us, lowered, as, with one hand poised above her dark hair, and the other held near the back of her neck, she arranges a scarlet ribbon. Her arms and neck are bare; a full chemise showing above the dull red stays, which have a scalloped flounce, falling over the black skirt. An olive-gray drapery, woven with white leaves and red flowers, and a russet brown background complete a color scheme of rich sobriety, with which is pleasantly contrasted the ripe lustre of the flesh tints.

Height, 10½ inches; width, 8 inches.

EASTMAN JOHNSON, N.A.

58—

The Dull Scholar

450
This is a charming example of Eastman Johnson's domestic *genre*, natural and full of character; moreover, an artist's interpretation of the subject, harmonious in tone and excellent in craftsmanship. In the corner of a room with drab-olive walls, a little boy is seated on a high, rush-bottomed stool. He has one hand in the pocket of his greenish suit and another up to his mouth, looking meanwhile out of the edge of his eye, half rebelliously, half shyly. With the *naïveté* of the figure a picturesqueness of composition is united through the accessories introduced. On the wall to the right hang a gray and a blue military cloak and alongside them a brown one; while on the opposite wall is a bunch of accoutrements. An open book lies upon the floor.

Signed at the lower right, "E. Johnson, 1861."

Height, 11 inches; width, 9 inches.

ÉDOUARD FRÈRE

1819-1886

59—

425. *Youthful Curiosity*

In the unaffected sweetness of its sentiment and the subtlety of its scheme of light and shade, this is an admirably characteristic example of the painter of Écouen. A little girl stands with her back against a high window-sill, reading. The afternoon sun plays upon her brown hair, tips the scarlet of her scarf, and charges the atmosphere of the brown interior with dusty gold. In the shadow beneath the window the girl's blue apron forms a cool spot of color, and varieties of cool effect are introduced by a Louis XV. chair of drab woodwork upholstered with russet green, and by a basket and wicker-covered bottle which lie on the floor. There is a charming mellowness in the imbrowned tones of the picture, and a dainty refinement in the complementary hues, that invest the subject with a pensiveness and delicacy of sentiment.

Signed at the lower left, "Ed. Frère, '57."

Height, 15 inches ; width, 11 ½ inches.

F. L. FRANÇAIS

60—

110. *Landscape*

In the distance is a campagna, yellow in the light, bounded on the left by violet hills and having on the right a slight eminence. A pool of water lies on the right of the foreground, which is overhung by a steep bank, at the top of which a man and a woman stand, leaning upon a fence. A third figure appears to the left and others in the distance along a winding road.

Signed at the left, "Français, 1885."

Height, 7 inches ; length, 22 inches.

E. TOTTIÈRE

61—

Nymphs Bathing

300. 56

In a grassy spot bordered with trees some nymphs are preparing for the bath. On the right of the composition a nude girl is seated on a white drapery, looking up at another who is balancing herself on one foot as she draws off her slipper. A third, with a blue veil streaming from her shoulders, is running toward a pool in the background, in which some figures are disporting themselves.

Signed at the lower left.

Height, 7 inches ; length, 22 inches.

LÉON BARILLOT

62—

Cows Drinking

450. 50

On the rushy margin of a river are three cows, one of which, a white with patches of red, turns her head toward us. Several others are standing in the water, near the opposite bank. On the right of the farther pasture is a row of bluish-gray trees.

Signed at the lower right, "L. Barillot."

Height, 7 inches ; length, 22 inches.

HENRI DÜTZSCHHOLD

63— *Ruins of a Roman Theatre*

100. 22

The scene recalls the ruins of the Roman theatre at Fiesole. On the left of the composition tiers of seats, confused with fallen masonry, rise in the side of the hill, that slopes up to a wall over the top of which are visible some poplars and the roofs of a monastery. The ground on the right descends to a plain where water and buildings appear, the distance being bounded by blue mountains. In just such manner spreads the Mugnone Valley to the far barriers of the Apennines.

Signed at the lower left, "H. Dützschhold."

Height, 7 inches ; length, 22 inches.

I. FARNETZ

64— *A River Scene*

225. 22

Between banks dotted with pink roofs and white houses nestling amid trees, the vista of river stretches to a distant tower. In the foreground of the picture, on the right side, is a landing stage to which boats are moored. Gay pennons deck the mastheads, an American flag floats from a staff, and the animation of the scene is completed by the groups of brightly dressed people who throng the landing. Painted in a broad and vivacious style, the picture is full of life.

Signed at the lower left, "I. Farnetz, 1885."

Height, 7 inches ; length, 22 inches.

EUGENE BENSON, A.N.A.

65—

At Biri Grande

300.20
The scene represented is a loggia of Titian's country villa of Biri Grande, overlooking the Venetian lagoons. At the head of a long table, spread with plate and viands, the great artist is seated, with a lady on his left, at whose side is Bembo. The centre of the group at the other end of the table is the beautiful musician and poetess, Guspara Stumpa, playing on a mandolin.

Signed at the lower right, "EB., '88, Venetia."

Height, 7 inches ; length, 27 inches.

R. SWAIN GIFFORD, N.A.

66—

A Newport Landscape

575.2
The foreground, covered with grass and brush, is bounded on the right by an abrupt mass of rocks. Farther back, on the left of the picture, are gray cliffs with yellow growth upon their tops, which recede toward the sand dunes in the distant centre. Beyond the latter is visible a strip of grayish-blue sea.

Signed at the lower right, "R. Swain Gifford, 1887."

Height, 7 inches ; length, 27 inches.

FRANK D. MILLET, N.A.

67— *A Knickerbocker Citizen*

1450. ⁰²

A prosperous citizen of the Knickerbocker period is represented leaning over the lower half of his front door, smoking a long pipe as he gazes over the river. He wears a wide-brimmed black hat, and over his full white shirt a short cream-colored jacket, with capacious breeches of the same color. On the stone flagging to the right of the door stands a trestle on which is set a *gris-de-Flandre* jug with pewter lid. The picture is painted with the skilful precision that characterizes this painter's work.

Signed at the lower left, "F. D. Millet."

Height, 24 inches ; width, 8 inches.

GEORGE H. BOUGHTON, N.A., R.A.

68— *Black-Eyed Susan*

1000 ⁰²

Holding a nosegay, a young lady is walking beside the sea, which is bounded in the distance by gray cliffs with yellow herbage on their summits. Her costume consists of a black hat tied under the chin with ribbons, and a short black jacket, worn over a dress of white organdie.

Signed at the lower left, "G. H. Boughton."

Height, 24 inches ; width, 8 inches.

R. SWAIN GIFFORD, N.A.

69— *Rocky Farm, Newport*

1000.00

The foreground of brown scrubby grass dips down in the centre, to the left of which gray rocky formations crop out. A sheet of water winds through the middle distance, bounded on the left by a meadow that rises gently to a clump of trees. The land forms a strip across the background, showing golden brown against a blue horizon, over which is a sky piled with clouds that catch the light toward the left.

Signed at the lower left, "R. Swain Gifford, 1881."

Height, 16½ inches; length, 37 inches.

FLORENT WILLEMS

70— *The Mother's Prayer*

275.00

In a room with high wooden panelling and deep blue hangings bordered with embroidery a young mother kneels beside her sleeping baby. Resting her elbows on the end of the cradle, she clasps her hands and gazes upwards. She is dressed in the elegantly simple costume of the seventeenth century—a dress of old-rose satin with full skirt, a tight bodice with hanging flounce, and white collar and cuffs. The cradle, raised above the rockers on four legs, is of wood, painted blue, with pictures on the panels, one of which represents the Flight into Egypt. It is surmounted by a linen hood under which the head of the sleeping child is visible.

Signed at the lower left, "F. Willems."

Height, 16 inches; width, 12½ inches.

F. S. CHURCH, N.A.

71—

The Enchantress

550. ¹⁰⁰

A tiger lies sideways, on the left of the picture, with its eyes fixed upon a young girl who sits blowing through a long, thin pipe into a brazier. In the smoke which curls up from the latter, doves are hovering. The girl's figure is wrapped in a diaphanous white robe, which shows vaguely against the pale green foliage and vapory distance.

Signed at the lower right, "F. S. Church, N. Y., '87."

Height, 7½ inches ; length, 18 inches.

A. KEAJDER

72—

Flowers

70. ²⁰

The bouquet consists of a crimson rose set amid white ones and surrounded by a profusion of buds.

Signed at the lower left, "A. Keajder."

Height, 7 inches ; length, 22 inches.

H. CONSTANTIN RENARD

73—

60.

Still Life

Upon a table lie a bunch of asparagus and some large red strawberries, displayed upon a basket lid. Near by is a tumbler half full of water, and over the edge of the table projects a sharp-pointed kitchen knife.

Signed at the lower left, "H. Constantin Renard."

Height, 7 inches ; length, 22 inches.

CHARLES CARYLL COLEMAN, A.N.A.

74—

A Capri Meadow

Beyond the meadow lies the blue water, with Vesuvius in the distance, and a range of lavender mountains to its right. Near the centre winds a path beside which a girl is seated on a stone wall, talking to another, who stands knitting under a small tree. A little way from them a third is stooping to gather flowers.

Signed at the lower right, "C Capri."

Height, 6 inches ; length, 24 inches.

CHARLES CARYLL COLEMAN, A.N.A.

75—

A Scene in Capri

An irregular mass of masonry gleams white against the deep blue of the sky. On some stone steps at the right sits a girl with a green water jar, and on an arch above her are two others, one of whom is dressing her hair, while two more stand at the left, holding jars upon their heads.

Signed at the lower centre, "X Capri."

Height, $5\frac{1}{2}$ inches ; length, 24 inches.

HENRI JEAN GUILLAUME MARTIN

76—

Sunshine and Shadow

Within a violet shadow, that spreads in a band across the poppy-sprinkled meadow, a child lies on its back. Upon the edge of the shadow a large beech trunk grows, and a girl in pink dress stands near a flock of geese. Behind them the sunshine forms a streak of yellow, and in the distance are a farm and hills. The picture is an interesting little study by a painter who has won notable distinction in allegorical subjects, treated for the most part in a high key of color.

Signed at the lower left, "Henri Martin, '86."

Height, 7 inches ; length, 22 inches.

J. CARROLL BECKWITH, N.A.

77— *A Summer Evening*

200. ²⁰
The composition shows a vista of river in the front of which a lady is seated in a boat, holding the sculls. Her costume is black, and the flash of a scarlet feather in her hat is answered by the awning of a boat moored at some distance back, beneath a summer-house on the bank. Among the trees beyond appears also a red building. The sun is sinking into a bed of lavender haze.

Signed at the lower left, "Carroll Beckwith."

Height, 24 inches ; width, 8 inches.

AMANDA BREWSTER SEWELL

78— *A Nymph*

200. ²⁰
Clad in a Greek costume of soft creamy material, a girl approaches across the grass, sunshine sprinkled in flakes of light over her figure and upon the apple tree behind her. She walks in a pensive mood, with her left hand to her breast and a scroll held in her right.

Signed at the lower left, "A. B. Sewell, 1895."

Height, 23 inches ; width, 8½ inches.

KENYON COX, N.A.

79— *On the Edge of the Brook*

140. —

A girl who is seated on a bank is robed in a white drapery that leaves her right arm and side exposed. A dull red drapery, held in her left hand, passes under the figure and reappears on the right side. Through the meadow beyond, a nude is swiftly moving away, with her hands held up to her head.

Signed at the lower right, "Kenyon Cox, '87."

Height, 23 inches; width, 8½ inches.

LUC OLIVIER MERSON

80—

Diana

175. —

This painter of historical and allegorical subjects has occasionally executed decorative subjects, and the present is a miniature example of the latter. The goddess is represented reclining upon creamy clouds, flushed with rose, a black drapery falling over her knees. A cupid, poised above, whispers in her ear, and another floats beneath her. An owl hovers in the air.

Signed at the upper left, "Luc Olivier Merson, MDCCCLXXXV."

Height, 24 inches; width, 20 inches.

THOMAS COLE, N.A.

1801-1848

M.M.A.

81— *A Roman Aqueduct*

875.00

One may see in this picture how Poussin and Salvator Rosa affected Cole's impression of Italy, and trace also something of the spirit which prompted his series of the "Course of Empire." The scene is wild and desolate, the wreck of a mighty past. The foreground is a confusion of fallen masonry, coarse grass, and scrub; to the right is a ruin of ponderous vaulted roofs upon giant piers; and diagonally across the middle distance the broken line of an aqueduct, beyond which the desolate campagna continues to the foothills of the Alban Mountains. These are seen through clouds which float over the slopes in wreaths, or ascend like smoke to the warm creamy sky, where gray clouds are piled in masses toward the right. The picture is impressive, revealing an almost stern intensity of purpose.

Signed on the back, "T. Cole, Florence, 1832," and inscribed, "Presented to W. A. Adams by T. Cole, 1834."

Height, 14 inches; length, 22 $\frac{1}{2}$ inches.

EDWIN H. BLASHFIELD, N.A.

82— *The Sculptor's Model*

240. ⁸²

A sculptor sits at a table, fashioning a figure in clay; while his model, a young girl, reclines in a chair, swathed in rose-colored drapery. He himself is nude but for a pale green drapery which hangs from his left shoulder and falls over his lap. The studio is lined with white marble inlaid with dull red panels, and along the wall is a marble lounge with green cushions.

Signed at the lower right, "E. H. Blashfield."

Height, $17\frac{1}{2}$ inches; length, $18\frac{1}{2}$ inches.

AIMÉ NICOLAS MOROT

83— *When the World was Young*

400. ⁸³

The scene of this little idyl is a grassy slope underneath a beech, where a shepherd lad is explaining to a young shepherdess the mysteries of the pan-pipes. She wears a white drapery, fastened below the breasts with a girdle, and a black skin loosely flung around her figure. The boy is nude. The girl's crook and hat lie beside her on the bank, at the foot of which is a little pool.

Signed at the lower right, "Aimé Morot, 1886."

Height, 24 inches; width, $19\frac{1}{2}$ inches.

GEORGE H. BOUGHTON, N.A., R.A.

84—

650. *The Cronies*

Perhaps one may detect in this very good example of George Boughton a certain influence of Édouard Frère, whose friendship and advice he enjoyed during his stay in Paris. Two old peasant women are seated before a large square fireplace; one with her back to us, extending her hands toward the scanty glow, while her companion turns toward her, leaning forward in her talk. On the high mantel shelf stand bits of china, a little cross, books, and bottles. The white caps of the old women and touches of dull blue and red in their costumes unite with the drab wall to complete an agreeable tone effect, very grave and tender in feeling.

Signed at the lower left panel, "G. H. Boughton, 1887."

Height, 23 inches; length, 23 ½ inches.

RAIMUNDO DE MADRAZO

85—

760. ^{co} *A Spanish Beauty*

In a familiar vein, though more spontaneous than sometimes, Madrazo has here represented a girl in exquisitely dainty costume, sitting beneath a vine-covered trellis. His fondness for pink is again evident, in the hue of her skirt, delicately suffused with lavender; and, as she crosses one leg over the other, she reveals a silk stocking of shell-like pink, and dangles in her right hand a yellow fan with a decoration of purple flowers. Her toes are tipped into embroidered slippers. A flash of accentuation is given to her figure by the black corset, cut square over the bosom, and edged with lace, while with studied negligence a white mantilla drapes her hair, in which there is the gleam of a crimson ribbon. Some red roses lie upon the ground beside her foot.

The picture admirably represents Madrazo's pure and delicate coloring and the vivacity of his technique.

Signed at the lower left, "R. Madrazo."

Height, 38 ½ inches; width, 28 ½ inches.

GEORGE H. BOUGHTON, N.A., R.A.

86—*Marvell's Last Visit to Milton*

4600.—
The group is gathered in front of a homestead, the lower story of which is built of red brick, with timber and plaster above. Covered with a long gray wrapper, Milton sits in the centre, holding the hand of Andrew Marvell, his friend, who was his assistant when he was Latin Secretary to Cromwell, and who leans over him, with his disengaged hand on the back of the seat. To the right sits one of the daughters, gazing with solicitude into her father's face, while her hand rests upon a book on the table at her side. The other daughter stands behind the poet's chair, and a maid, carrying a tray, appears in the doorway. To the left of the main group a violoncello player sits beside a man who holds a book of music. The scene is bounded by a hedge, over the top of which a dovecote and trees are visible.

The picture offers a good specimen of the old colonial subjects which have made Mr. Boughton popular on both sides of the Atlantic.

Signed at the lower right, "G. H. Boughton."

Height, 27 $\frac{1}{2}$ inches; length, 65 inches.

JOHN F. KENSETT, N.A.

1818-1872

87—
600.⁰⁰ *Windsor Castle*

The scene is pictured from a point of view where now the railway bridge spans the river. The water stretches away from the foreground, with juicy green meadows on each side. Willows fringe the left bank, and on the opposite one a gate crosses the towing path, upon which, a little farther back, appears the figure of a man carrying milk pails, his herd of cows being strung out in two lines to the right. In the middle distance floats a barge with one mast, and other shipping is moored in the distance below the town, which nestles in tiers of red roofs beneath the castle rock. The ramparts and bastions rise in terraces to St. George's Chapel and the central keep, which loom softly gray in the warm haze of the evening sky, simmering overhead with roseate, creamy atmosphere. With characteristic delicacy of imagination and of treatment, the majestic pile and the simple charm of its rustic setting are rendered with true feeling alike for the grandeur and for the sweetness of the scene.

Signed at the lower right, "J. F. K., 1867."

Height, 29½ inches ; length, 44 inches.

SIR LAURENCE ALMA-TADEMA, R.A.

88— *A Reading from Homer*

30, 300.

The spirit of the old Greek life, its grace of living, and beautiful environment are revived in this picture with the fulness of learning and reasonableness of suggestion that render the work of Alma-Tadema unique. A poet is declaiming his verse to a small but intently sympathetic audience. They are gathered in a little amphitheatre of marble that stands on an eminence overlooking the blue sea, in front of a temple dedicated, we may believe, to Apollo. For the spot is evidently devoted to poetry, Homer's name being incised in the marble behind the reader's seat; and hither he, who has some fine thought, and those who desire to "hear some new thing," can resort.

Holding the roll of manuscript upon his knee and extending its long scroll with his left hand, the poet, crowned with bay, leans forward in his seat gazing at a young girl in the group before him. Robed in white, with daffodils in her hair, she reclines against the back of the *exedra*, holding a tambourine, decorated with figures on a red ground. One of her hands lies in the grasp of a young man who sits on the floor beside her with knees drawn up. He is resting his right hand on a lyre, which has graved ornaments and screw pins of brass. In front of him, prone upon the ground, lies a youth swathed in a short bearskin, who supports his chin on his hand as he looks up at the poet. To the left of the group stands a figure in a drab cloak, with a wreath of red and white anemones in his hair.

Signed at the right, "Alma-Tadema, op. CCLXVII."

Height, 36 inches; length, 72 inches.

JOSÉ VILLEGAS

89—

800. *The Page*

Manifested in this picture are the feeling for the pomp and pride of life and a skill in the delineation of sumptuous textures that distinguish the followers of Fortuny, as well as a certain robustness of style, characteristic of Villegas himself. Upon a scarlet carpet that forms a strip down the marble pavement, and, like it, is strewn with flowers, a page in elaborate costume of the Cinquecento stands, holding a velvet cushion. It is embroidered with a coat of arms, which reappears on the front of the young man's plum-colored doublet. The latter is edged with white fur round the neck and armholes, which leave exposed the gold and rose brocade sleeves of the undergarment. He wears a gold chain over his breast, and his legs are clothed in tights, magenta and flesh-colored respectively, with a magenta band round the calf. Behind the figure rises a step on which stands a pedestal altar of carved marble. A tall wax candle leans against it, and in an arc behind it kneeling pages hold tapers, the lights from which shed smoke and glare into the upper darkness of the background. The color scheme is treated with effective breadth, while the details are delicately elaborated.

Signed at the lower left, "Villegas, Hispalis, MDCCCLXXXV."

Height, 78 inches ; width, 39 inches.

LORD LEIGHTON, P.R.A.

1830-1896

Mural Paintings

A MYTHOLOGICAL TRIPTYCH ILLUSTRATING MUSIC

90—

16,000⁰⁰

CENTRAL PANEL

Against a background of dull gold, Mnemosyne is represented in an attitude of contemplation. She leans forward with one leg crossed over the other; a pose that permits an intricate play of folds to her costume. This consists of an ashy purple robe, worn over a white chemise and wrapped round with dull amber drapery. Above her float two maidens, the upper sides of whose wings are blue, with under feathers of dove gray and white. They hold, respectively, a lyre and a scroll. In front of the Muse stand two tripods, a snake coiling round and rearing above the left one, while a branch of bay leans against the other.

On the left of the composition is the standing figure of Melpomene, draped from neck to feet in slaty blue, with a grayish-purple veil floating from behind her head. The right hand, clasping a scroll, supports her left elbow, the left hand being against her cheek. The pendant to this figure is Thaleia, whose mantle of reddish plum color is drawn tightly over her head and form, so that only the face, looking upwards with a sad expression, and the right hand, grasping the white undergarment beneath her chin, are visible.

Height, 85 inches; length, 130 inches.

A maiden, representing, perhaps, Terpsichore, pirouettes upon her toes, with her back toward us and her head looking over her shoulder, as she holds aloft a tambourine. By her side skips a nude boy with head thrown back, blowing into double pipes, one of which he holds in each hand. The maiden wears a robe of tea-leaf brown that leaves her right breast and shoulder bare, and round her floats a creamy drapery with golden shadows in the swirling folds.

Height, 85 inches ; width, 50 inches.

Garbed in a rosy robe which leaves her arms and one leg exposed, a maiden, possibly figuring Erato, stands, poising a garland of roses above her head. At her feet, stooping to tune a lyre, is a winged girl with rich golden-brown feathers on her pinions, changing at the tip to bluish gray.

Height, 85 inches ; width, 50 inches.

The background throughout the series is of dull gold, enclosed in borders of laurel or wave designs. The figures possess the exquisite grace of line and movement, and the draperies that chaste refinement in the disposeure of folds and masses which distinguish Leighton's Neo-Greek subjects, and show to particular advantage in subjects, such as these, of pure decorations.

GEORGE H. BOUGHTON, N.A., R.A.

93— *A Golden Afternoon, Luccombe
Chine, Isle of Wight*

Down the slope of hills in the foreground, to the left of which is a stile in a stone wall, a shepherd, accompanied by his collie, drives his sheep into a fold of hurdles that occupies the centre of the composition. Beyond this a line of trees is broken by the red roofs of a farmhouse, while a larger one appears farther back, surrounded by wheat ricks. On the right is a distant peep of blue sea, bounded by a range of chalk cliffs. The sky is blue, mottled with gray and dun-colored clouds.

Signed at lower left, "G. H. Boughton, 1888."

Height, 46 inches ; length, 84 inches.

FIRST AFTERNOON'S SALE

Saturday, January 24th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Antique Chinese Porcelain

101 — *Miniature Vase.* 10.⁰⁰

Oviform bottle shaped. Mirror-black glaze.

102 — *Miniature Ovoid Vase.* 29.⁰⁰

Rose soufflé glaze. Yung-chêng, 1723-1735.

103 — *Miniature Vase.* 23.⁰⁰

Cylindrical. Mustard-yellow crackle glaze.

104 — *Writer's Water Jar.* 11.⁰⁰

Globular form. Thin white porcelain, coated with an imperial yellow glaze; phoenixes and cloud forms incised and enamelled in green and purple.

105 — *Writer's Water Dish.* 6.⁰⁰

Thick porcelain of the Ch'ien-lung period (1736-1795). Incised and carved decoration beneath a pale celadon glaze.

106 — *Wine Cup.* 10.⁰⁰

Hard paste. Outer surface covered with a minutely crackled apple-green glaze of fine iridescence. K'ang-hsi, 1662-1722.

12.2
107 — *Miniature Vase.*

Oviform bottle shaped. Minutely crackled mustard-yellow glaze. Teakwood stand.

35.00
108 — *Writer's Water Jar.*

Globular form on tripod. Coral-red glaze of fine quality. Seal mark underneath. Ch'ien-lung, 1736-1795.

28.00
109 — *Miniature Bottle-shaped Vase.*

Mustard-yellow crackle glaze. Teakwood stand.

21.00
110 — *Imperial Wine Cup.*

Semi-eggshell porcelain of the Ch'ien-lung period (1736-1795). Miniature figures, garden scenes, and other decoration exquisitely painted in enamels and gold. Seal mark pencilled in coral red.

25.00
111 — *Tripod Perfume Burner.*

Oviform. Covered with a brilliant glaze of *café-au-lait*. Teakwood stand and cover.

37.50
112 — *Small Bottle-shaped Vase.*

With bulbous-shaped mouth. Invested with a pale green glaze. Yung-chêng, 1723-1735.

Height, 5 inches.

40.00
113 — *Quadrilateral Vase.*

Thin porcelain of the Ch'ien-lung period (1736-1795). Invested with mustard-yellow crackle glaze. Ribbon handles at neck.

Height, 5½ inches.

19.00
114 — *Miniature Oviform Vase.*

Covered with camelia-leaf green glaze which is minutely crackled throughout.

52.00
115 — *Miniature Bottle-shaped Vase.*

Invested with a fine flambé glaze of red, purple, and black. K'ang-hsi, 1662-1722.

16.00
116 — *Miniature Vase.*

Bottle shaped. Covered with *gris-pearl* glaze which is marked with a pronounced crackle. Seal mark of Ch'ien-lung (1736-1795) pencilled in blue underneath foot.

117 — *Miniature Oviform Jar.*

Thick porcelain. Invested with a brilliant glaze of *café-au-lait*.

118 — *Writer's Water Vessel.*

Outer surface covered with a brilliant red glaze of *sang-de-bœuf* tint. Ch'ien-lung, 1736-1795.

119 — *Quadrilateral Vase.*

Hard paste. Covered with a pale turquoise-blue glaze. The Pa Kua, the eight diagrams or trigrams, carved in the paste in low relief.

Height, 5½ inches.

120 — *Bottle-shaped Vase.*

With bulbous-shaped mouth. Of heavy texture which is invested with a brilliant mirror-black glaze.

Height, 5 inches.

121 — *Small Bottle-shaped Vase.*

Mustard-yellow crackle glaze.

Height, 5½ inches.

122 — *Small Pear-shaped Vase.*

Invested with a deep brown and gold-dust soufflé glaze. Mark of Ch'êng-hua, 1465-1487.

Height, 5 inches.

123 — *Fire Bowl.*

Semi-globular. Invested with a green glaze containing a delicate and uneven crackle.

Diameter, 4 inches.

124 — *Cylindrical Vase.*

Thick porcelain. Invested with a mustard-yellow crackle glaze.

Height, 5 inches.

125 — *Bottle-shaped Vase.*

Variegated enamel glaze in imitation of agate.

Height, 6 inches.

126 — *Beaker-shaped Vase.*

Covered with a brilliant violet-color glaze.

Height, 6 inches.

127 — *Oviform Vase.*

Hard paste of the K'ang-hsi period (1662-1722). Invested with a mustard-yellow glaze which is minutely crackled throughout.

Height, 6 inches.

128 — *Globular Jar.*

Outside invested with a brilliant red glaze which is slightly streaked with purple round the shoulder. Inside and underneath, cream-white glaze.

Diameter, $4\frac{1}{2}$ inches.

129 — *Oviform Vase.*

Thick porcelain. Covered with a pale turquoise-blue glaze over a thin, delicate crackle.

Height, 6 inches.

130 — *Incense Burner.*

Dense porcelain. Invested with a red glaze typical of "ox-blood" color. K'ang-hsi, 1662-1722. Teakwood cover.

Depth, $3\frac{1}{2}$ inches.

131 — *Miniature Vase.*

Bottle shaped. Invested with camelia-leaf green crackle glaze.

Height, 5 inches.

132 — *Bottle-shaped Vase.*

Thick porcelain. Invested with a monochrome glaze of deep violet.

Height, $6\frac{1}{2}$ inches.

133 — *Oviform Vase.*

Of crackle texture, and covered with an apple-green glaze of iridescent quality.

Height, 5 inches.

134 — *Fire Bowl.*

Semi-globular form. Brown crackle texture, which is invested with a brilliant *caft-au-lait* glaze. K'ang-hsi, 1662-1722.

135 — *Small Globular Jar.*

Clear white porcelain of the K'ang-hsi period (1662-1722). Decoration of floral scrolls in peach-bloom tint. Six-character mark pencilled in blue. Silver inlaid teakwood stand.

Diameter, 4 inches.

136 — *Small Quadrilateral Vase.*

Thick porcelain. Invested with a *sang-de-bœuf* glaze applied over a pale celadon.

Height, $6\frac{1}{2}$ inches.

137 — *Small Beaker.*

Invested with a monochrome glaze of camelia-leaf green.

Height, $5\frac{1}{2}$ inches.

138 — *Oviform Vase.*

Invested with a monochrome glaze of deep purple.

Height, $5\frac{1}{2}$ inches.

139 — *Small Pear-shaped Vase.* 50 22

Thick porcelain of the K'ang-hsi period (1662-1722). Invested with iron-rust glaze of brilliant quality.

Height, 7½ inches.

140 — *Bottle-shaped Vase.* 42 22

Covered with a monochrome glaze of apple green, and minutely crackled throughout.

Height, 5½ inches.

141 — *Bottle-shaped Vase.* 45 22

Invested with a brilliant mirror-black glaze; mouth and foot of celadon crackle. Incised mark underneath.

Height, 6½ inches.

142 — *Oviform Vase.* 52 22

Thick texture. Covered with a fine iron-rust glaze. Teakwood stand.

Height, 7½ inches.

143 — *Writer's Water Jar.* 17 22

Fashioned after a fabulous beast. Covered with flambé glaze. (Repaired.) Teakwood stand.

144 — *Writer's Water Jar.* 20 22

Similar to the preceding. (Repaired.) Teakwood stand.

145 — *Melon-shaped Vase.* 120 22

Invested with a monochrome glaze of camelia-leaf green over a minute crackle.

Height, 5 inches.

146 — *Small Bottle-shaped Vase.* 100 22

Clear white porcelain of the Ch'ien-lung period (1736-1795). Decoration of dragon, fire emblems, and pearl of omnipotence in peach-bloom tint, and cloud forms and turbulent water in *bleu-de-Nankin*. Seal mark beneath.

Height, 5½ inches.

147 — *Miniature Fish Jar.* 40 22

Outside covered with a brilliant red glaze, slightly streaked with purple round shoulder.

Diameter, 4½ inches.

148 — *Porcelain Bowl.* 22 22

Chrysanthemum shape, the stem forming feet. Partially covered with flambé glaze. Teakwood stand.

Diameter, 4½ inches.

42.50
149 — *Small Globular Vase.*

Covered with a monochrome glaze to imitate iron rust.

Height, 3½ inches.

77.00
150 — *Bottle-shaped Vase.*

In brilliant *sang-de-bœuf* glaze. Ch'ien-lung, 1736-1795.

42.00
151 — *Small Ovoid Vase.*

With tubes at neck for hanging. Thick texture, which is coated with a *café-au-lait* glaze over a pronounced crackle. K'ang-hsi, 1662-1722.

17.00
152 — *Ovoid Vase.*

Thick porcelain of the K'ang-hsi period (1662-1722). Invested with a rich brown and gold-dust glaze.

Height, 5 inches.

37.00
153 — *Miniature Fish Jar.*

Clear white texture. The outer surface covered with a fine monochrome glaze of coral red.

Diameter, 3½ inches.

20.00
154 — *Small Cylindrical Vase.*

Thick texture, and covered with tea-dust glaze. Incised seal mark of Ch'ien-lung, 1736-1795.

Height, 5½ inches.

42.50
155 — *Lang-Yao Incense Jar.*

Circular form. Invested with a brilliant red glaze with faint purple shadings. Teak-wood openwork cover.

Diameter, 5 inches.

70.00
156 — *Small Pear-shaped Vase.*

Enamelled with a monochrome glaze of pale turquoise-blue, minutely crackled.

Height, 6 inches.

67.00
157 — *Small Galipot.*

Thick texture, which is coated with a deep red glaze. The rim of neck is defined by a rim of brown crackle. Ch'ien-lung, 1736-1795.

Height, 6 inches.

40.00
158 — *Slender Ovoid Vase.*

Thin texture of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of camellia-leaf green.

Height, 5½ inches.

159 — *Small Gourd-shaped Vase.* 40.00

Thick texture, and invested with a mottled red glaze.

Height, 6½ inches.

160 — *Small Galipot.* 150.00

Clear white porcelain of the Yung-chêng period (1723-1735). Enamelled with a monochrome glaze of lapis-lazuli tint of soft, even quality.

Height, 6 inches.

161 — *Galipot.* 230.00

Clear white texture. Covered with a monochrome glaze of coral red of fine, even texture. Yung-chêng, 1723-1735.

Height, 7 inches.

162 — *Miniature Fish Bowl.* 60.00

Clear white porcelain of the Yung-chêng period (1723-1735). Covered with a *clair-de-lune* glaze of fine texture. Seal mark underneath foot, pencilled in blue. Carved teakwood stand.

Height, 4½ inches.

163 — *Oviform Vase.* 70.00

Thick texture. Invested with a flambé glaze of red and purple. Ch'ien-lung, 1736-1795.

Height, 7 inches.

164 — *Bottle-shaped Vase.* 70.00

Clear white porcelain of the Yung-chêng period (1723-1735). Floral scrolls, sceptre head, and leaf borders delicately engraved in the paste, beneath a turquoise-blue glaze.

Height, 8½ inches.

165 — *Galipot.* 120.00

Thick texture. Covered with a mottled red glaze of brilliant quality. Ch'ien-lung, 1736-1795.

Height, 7 inches.

166 — *Oviform Vase.* 60.00

Thin texture. Enamelled with a turquoise-blue glaze over a minute crackle. Yung-chêng, 1723-1735.

Height, 6½ inches.

167 — *Bottle-shaped Vase.* 40.00

Globular body with tall, slender neck. Crackled texture, which is covered with a *café-au-lait* glaze. Lotus flowers, storks, and symbols modelled in low relief, and enamelled in blue and white. K'ang-hsi, 1662-1722.

Height, 7 inches.

105.⁰⁰
168 — *Pear-shaped Vase.*

Thin texture of the Yung-chêng period (1723-1735). Covered with a turquoise-blue glaze, which is minutely crackled.

Height, 9 inches.

445.⁰⁰
169 — *Quadrilateral Vase.*

With rudimentary elephant-head handles and peach-shape panels. Heavy crackle texture, which is coated with a mottled red running glaze. Ch'ien-lung, 1736-1795.

Height, 7½ inches.

85.⁰⁰
170 — *Bottle-shaped Vase.*

Thin porcelain. Invested with a pale turquoise-blue mottled glaze. Yung-chêng, 1723-1735.

Height, 9 inches.

45.⁰⁰
171 — *Bottle-shaped Vase.*

Clear white porcelain of the Yung-chêng period (1723-1735). Invested with a brilliant brown glaze, which is marked with metallic spots. Teakwood stand.

Height, 7½ inches.

50.⁰⁰
172 — *Oviform Vase.*

Clear white porcelain. Covered with a starch-blue glaze of fine, even texture, beneath which is pencilled, in a darker shade of blue, chrysanthemum flowers and an elaborate scroll design. Yung-chêng, 1723-1735.

Height, 7½ inches.

52.⁵⁰
173 — *Double Quadrilateral Vase.*

With rudimentary elephant-head handles. Invested with brilliant red glaze.

Height, 9 inches.

65.⁰⁰
174 — *Galipot.*

Thick porcelain, which is coated with a red and purple flambé glaze. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 8½ inches.

160.⁰⁰
175 — *Bottle-shaped Vase.*

Thin texture. Invested with a fine monochrome glaze of camelia-leaf green, and crackled throughout. K'ang-hsi, 1662-1722.

Height, 9 inches.

40.⁰⁰
176 — *Bottle-shaped Vase.*

With rudimentary handles. Thick porcelain of the Ch'ien-lung period (1736-1795). Covered with red and purple splash glaze. Incised seal mark.

Height, 9 inches.

177 — *Flat Ovoid Vase.* 72. 32

Melon design. Vine and leaf scrolls carved in the paste beneath a rich green glaze. Chi'en-lung, 1736-1795.

Height, 9 inches.

178 — *Bottle-shaped Vase.* 57. 32

Thick porcelain. Covered with a brilliant red glaze, which is mottled and shaded with purple.

Height, 10 inches.

179 — *Apple-green Ovoid Vase.* 510. 22

Invested with an iridescent, translucent enamel, which is uniformly crackled with a network in brown lines. K'ang-hsi, 1662-1722.

Height, 5 inches.

180 — *Bottle-shaped Vase.* 40. 30

Covered with red and purple splash glaze. Dragon modelled in relief at the shoulder and neck.

Height, 8 inches.

181 — *Ovoid Vase.* 62. 22

Thick texture. Invested with tea-dust glaze of soft, even quality. Ch'ien-lung, 1736-1795.

Height, 9½ inches.

182 — *Quadrilateral Vase.* 37. 20

With rudimentary elephant-head handles. Thick crackle texture, which is invested with a flambé glaze of red, purple, and brown enamels; peach-shape ornaments carved in the paste in low relief. Ch'ien-lung, 1736-1795.

Height, 8 inches.

183 — *Pear-shaped Vase.* 200. 22

Enamelled with a monochrome glaze of apple-green. Teakwood stand.

Height, 9 inches.

184 — *Cylindrical Vase.* 20. 22

Glazed in imitation of agate. Various symbols pencilled in pale blue. Teakwood stand.

Height, 9 inches.

185 — *Bottle-shaped Vase.* 37. 32

With rudimentary handles. Thick porcelain of the Ch'ien-lung period (1736-1795). Invested with a brilliant red and purple splash glaze. Incised seal mark underneath foot.

Height, 8½ inches.

120⁰⁰ 186 — *Melon-shaped Vase.*

Thin texture. Monochrome glaze of camelia-leaf green, minutely crackled throughout. Melon vine in bearing, and butterflies pencilled in a darker shade of green. Ch'ien-lung, 1736-1795.

Height, 8½ inches.

50⁰⁰ 187 — *Small Galipot.*

Coarse texture. Invested with a brilliant red glaze splashed with purple. The rim of the mouth is defined by a line of brown crackle.

Height, 6 inches.

95⁰⁰ 188 — *Powder-blue Club-shaped Vase.*

Of the K'ang-hsi period (1662-1722). Decoration of flowers and birds in gold over the glaze.

Height, 9½ inches.

25⁰⁰ 189 — *Flambé Vase.*

Bottle shaped, with rudimentary handles at neck. Of thick texture and invested with a red and purple splash glaze. Incised seal mark of the Ch'ien-lung period (1736-1795). (Slight repair.)

Height, 8½ inches.

105⁰⁰ 190 — *Triple Gourd Vase.*

Hard paste of the Yung-chêng period (1723-1735). Invested with finely crackled turquoise-blue glaze known as "fish-roe" crackle. (Repaired at neck.) Teak-wood stand.

Height, 8½ inches.

45⁰⁰ 191 — *Flambé Vase.*

Ovoid body, with tubular neck spreading at mouth. Clear texture of the Ch'ien-lung period (1736-1795). Invested with a purple and *clair-de-lune* splash glaze. Incised seal mark.

Height, 8½ inches.

115⁰⁰ 192 — *Celadon Vase.*

Bottle shaped, with a bulging body. Ornamented with an elaborate design of scroll clouds etched in the paste, and the whole surface invested with a celadon glaze of typical color. Underneath, double ring mark of the K'ang-hsi period (1662-1722) and a leaf symbol pencilled in blue.

Height, 10 inches.

310⁰⁰ 193 — *Iridescent Iron-rust Vase.*

Galipot shaped. Enamelled with a dark brown monochrome glaze, thickly speckled with minute points of deep metallic lustrous aspect. K'ang-hsi, 1662-1722.

Height, 9½ inches.

194 — *Oviform Vase.* 400.50

Of the K'ang-hsi period (1662-1722). Covered with a brilliant monochrome glaze of camelia-leaf green minutely crackled throughout. The foot is enamelled underneath with the same glaze, which is also partially spread inside the mouth. Teakwood stand.

Height, 9½ inches.

195 — *Oviform Vase.* 90.50

Coarse texture of the Ch'ien-lung period (1736-1795). Invested with a brilliant red glaze with faint splashes of purple. Mounted in gilt brass.

Height, 10 inches.

196 — *Oviform Vase.* 85.50

Companion to the preceding

Height, 10 inches.

197 — *Pilgrim-bottle Vase.* 153.50

Covered with a finely crackled turquoise-blue glaze, which varies in soft translucent tints, according to its depth. Yung-chêng, 1723-1735.

Height, 10½ inches.

198 — *Bottle-shaped Vase.* 22.50

With rudimentary handles. Thick texture of the Ch'ien-lung period (1736-1795). Invested with flambé glaze of red and purple tints. Incised seal mark.

Height, 8½ inches.

199 — *Vase.* 170.50

Globular body with cylindrical neck. Covered with an iridescent monochrome glaze of camelia-leaf green of uniform tint and fine quality; minutely crackled. K'ang-hsi, 1662-1722.

Height, 9½ inches.

200 — *Bottle-shaped Vase.* 45.50

Clear white texture. Invested with a pale celadon glaze. A dragon encircles the tubular neck, modelled in relief and glazed in peach-bloom tint, and round the body are cloud forms, dragon, and symbols etched in the paste. K'ang-hsi, 1662-1722.

Height, 8½ inches.

201 — *Flambé Globular Jar.* 45.50

Dense texture. Invested with a splash glaze of various tints of red, purple, and brown. K'ang-hsi, 1662-1722. Gilt metal collar.

Height, 6 inches.

202 — *Bowl.* 77.50

Of the Yung-chêng period (1723-1735). Outside covered with a deep monochrome glaze of a coral-red tint. Underneath, seal mark and double ring pencilled in blue.

Diameter, 8 inches.

60²
203 — *Circular Dish.*

Thick texture. Invested with a deep mazarin-blue glaze, thickening in centre and underneath. Teakwood stand.

Diameter, 8 inches.

17⁰⁰
204 — *Ch'ien-lung Plate.*

Covered with a monochrome glaze of rose tint. (Repaired.)

Diameter, 8 inches.

60²
205 — *Oviform Vase.*

Thin texture of the Ch'ien-lung period (1736-1795). Invested with a pale pink soufflé glaze. Symbolical bat and cloud forms pencilled in a darker shade.

Height, 8½ inches.

65²
206 — *Oviform Vase.*

With spreading neck and rudimentary stork-head handles. Invested with finely crackled turquoise-blue glaze, which extends over the rim inside the mouth, and over which are pronounced metallic streaks. Yung-chêng, 1723-1735.

Height, 11 inches.

310²
207 — *Club-shaped Vase.*

Of good form and finished technique. Enamelled with the red glaze of the Lang-Yao of the reign of K'ang-hsi (1662-1722). The surface of the glaze exhibits a superficial network of crackle lines and reflects the tints of *sang-de-bœuf*.

Height, 9½ inches.

400²
208 — *Melon-shaped Vase.*

Modelled in form of an ordinary melon, with vertical grooves, and coated with a monochrome glaze of emerald green of iridescent texture, and minutely crackled throughout. K'ang-hsi, 1662-1722.

Height, 9 inches.

240⁰⁰
209 — *Galipot.*

Coarse texture of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of brilliant red.

Height, 10 inches.

80²
210 — *Flat Oviform Vase.*

With rudimentary elephant-head handles. Dense texture of the K'ang-hsi period (1662-1722). Coated with a thick monochrome glaze of tea-dust color. Incised seal mark.

Height, 11 inches.

211—*Quadrilateral Vase.* 100.2

With raised rim and corner ornaments. Coated with a deep violet and pale turquoise-blue glaze, which is minutely crackled throughout, and flecked with metallic spots. K'ang-hsi, 1662-1722.

Height, 10½ inches.

212—*Beaker Vase.* 105.52

Thick texture. Invested with a mustard-yellow glaze, which is minutely crackled throughout. Teakwood stand.

Height, 11½ inches.

213—*Flambé Vase.* 45.2

Hexagonal bottle shaped, with tubes at neck for hanging. Dense crackled texture, which is invested with a variegated splash glaze of red, purple, and green tints. Ch'ien-lung, 1736-1795.

Height, 11½ inches.

214—*Quadrilateral Vase.* 160.20

Coated with a monochrome glaze of camelia-leaf green of perfect purity, and minutely crackled throughout. K'ang-hsi, 1662-1722.

Height, 12 inches.

215—*Oviform Flambé Vase.* 50.20

Fashioned after a lily, and with chimera-head and ring handles. Of thick crackled texture, which is invested with red and purple splash glaze. Ch'ien-lung, 1736-1795.

Height, 13 inches.

216—*Pear-shaped Vase.* 155.22

Of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of tea color of soft, even quality.

Height, 11 inches.

217—*Bottle-shaped Vase.* 1000.2

Globular body with tall, cylindrical neck. Of thick texture, and enamelled with a brilliant ruby-red glaze. K'ang-hsi, 1662-1722.

Height, 12 inches.

218—*Bottle-shaped Vase.* 380.22

Thin texture of the Tao-kuang period (1821-1850). Invested with a monochrome glaze of imperial yellow, underneath which are dragons amid cloud forms and fire emblems etched in the paste.

Height, 12 inches.

219—*Bottle-shaped Vase.* 220.22

Of the Yung-chêng period (1723-1735). Globular body with tall, tubular neck. Enamelled with a rich translucent glaze of turquoise tint, which is minutely crackled throughout with a network of defined lines. Teakwood stand.

Height, 13 inches.

220 — *Quadrilateral Vase.*

With chimera-head handles. Of dense crackled texture, which is coated with a flambé glaze of brilliant red and purple tints. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 12 inches.

221 — *Pear-shaped Vase.*

Dense texture of the Ch'ien-lung period (1736-1795), and invested with a brilliant red and purple splash glaze.

Height, 14 inches.

222 — *Oviform Vase.*

Clear white porcelain of the Yung-chêng period (1723-1735). Covered with a brilliant turquoise-blue glaze of fine texture, and minutely crackled throughout. Carved teakwood stand.

Height, 10 inches.

223 — *Flambé Jar.*

Globular form with wide mouth. Coarse crackled texture of the Ch'ien-lung period (1736-1795), and coated with a dark red and purple splash glaze, which also spreads inside the mouth. Teakwood stand.

Height, 9 inches.

224 — *Bottle-shaped Vase.*

Of graceful form and fine texture of the Ch'ien-lung period (1736-1795). Invested with a tea-color glaze of perfect purity. Incised seal mark underneath.

Height, 14 inches.

225 — *Flambé Jar.*

Globular body with spreading neck. Thick texture of the Ch'ien-lung period (1736-1795), and enamelled with a red and purple splash glaze with well defined crackle. Teakwood stand.

Height, 11 inches.

226 — *Brilliant Turquoise-blue Vase.*

Graceful oviform shape, with cylindrical neck spreading at the mouth. Of thin texture of the Yung-chêng period (1723-1735), which is invested with a finely crackled turquoise-blue glaze, known as "fish-roë" crackle, which extends over the rim, inside the mouth. The foot underneath is unglazed, and shows a buff-colored paste.

Height, 15 inches.

227 — *Bottle-shaped Vase.*

Dense texture of the Ch'ien-lung period (1736-1795), and enamelled with a dark coffee-colored soufflé glaze of fine quality and brilliant iridescence. Inscription in black, and incised seal mark underneath the foot.

Height, 13 inches.

228—*Flambé Vase.* 60

Graceful oviform, with cylindrical neck spreading at the mouth. Crackled texture, with decoration of dragons and symbols in *bleu-de-Nankin* on a white ground, over which is a splash or flambé glaze of dark brown, red, and purple tints. K'ang-hsi, 1662-1722.

Height, 16 inches.

229—*Brilliant Flambe Vase.* 80

Graceful pear shaped. Dense texture of the Ch'ien-lung period (1736-1795), coated with a brilliant red and purple splash glaze. Teakwood stand.

Height, 13½ inches.

230—*Oviform Vase.* 510

With low cylindrical neck spreading at the mouth. Covered with a monochrome glaze of camelia-leaf green of fine quality, and minutely crackled throughout. K'ang-hsi, 1662-1722.

Height, 14 inches.

231—*Bottle-shaped Vase.* 40

Thin texture of the K'ang-hsi period (1662-1722), and invested with a glaze of brownish yellow, mottled with clouds of darker brown and olive green. Teakwood stand.

Height, 12½ inches.

232—*Graceful Bottle-shaped Vase.* 65

Thick white porcelain of the Ch'ien-lung period (1736-1795), with rudimentary elephant-head handles, and a decoration of leaf bands and ornamental borders, worked in slight relief in the paste, under a monochrome glaze of brilliant red; the rim of the lip showing streaks of purple tint.

Height, 12½ inches.

233—*Turquoise-blue Jar.* 85

Thick texture of the Ch'ien-lung period (1736-1795). Decoration of floral scrolls and palm leaf, key pattern and sceptre-head bands and borders, worked in slight relief in the paste, beneath a minutely crackled turquoise-blue glaze, which is mottled with a deep violet.

Height, 10 inches.

234—*Bottle-shaped Vase.* 65

Globular body with slender, tubular neck. Thick porcelain of the Ch'ien-lung period (1736-1795), coated with a flambé glaze of fine texture of red and purple tints. Teakwood stand.

Height, 13½ inches.

235 — *Turquoise-blue Ovoid Jar.*

165. ⁹⁰ With rudimentary elephant-head handles. Sonorous porcelain of the Yung-chêng period (1723-1735), and invested with a finely crackled glaze of mottled tones of the purest turquoise tint. Teakwood stand.

Height, 13 inches.

236 — *Iridescent Iron-rust Vase.*

320. ⁹⁰ Globular body with tall, tubular neck and sonorous texture. Enamelled with a dark brown monochrome glaze, thickly speckled with minute points of metallic lustrous aspect. K'ang-hsi, 1662-1722.

Height, 16 inches.

237 — *Flambé Bottle-shaped Vase.*

65. ⁹⁰ Thick, crackled texture of the Ch'ien-lung period (1736-1795), and coated with a flambé or splash glaze of brilliant red, purple, and *clair-de-lune* tints. Incised seal mark underneath the foot, which is invested with a brown mottled glaze.

Height, 15½ inches.

238 — *Ovoid Jar.*

110. ⁹⁰ Modelled after an ancient bronze. Covered with a monochrome glaze of intense and rich sapphire blue. The decoration, which is boldly worked in the paste, in relief, under the glaze, consists of a five-clawed dragon, phoenix, the pearl of omnipotence, and numerous cloud forms. Ch'ien-lung, 1736-1795.

Height, 13 inches.

239 — *Large Galipot.*

270. ⁹⁰ Fine texture of the Ch'ien-lung period (1736-1795), which is invested with a mottled and streaked red glaze of brilliant quality, with purple tints at neck. Incised seal mark underneath the foot, which is coated with a mottled brown glaze.

Height, 14½ inches.

240 — *Brilliant Flambé Vase.*

120. ⁹⁰ Globular body with tall, cylindrical neck. Crackled texture of the Ch'ien-lung period (1736-1795), and enamelled with a red and purple splash glaze.

Height, 17 inches.

241 — *Bottle-shaped Vase.*

130. ⁹⁰ Fine sonorous porcelain of the Ch'ien-lung period (1736-1795), invested with a monochrome glaze of pale tea-color of perfect purity. Incised seal mark underneath the foot.

Height, 14 inches.

242 — *Graceful Bottle-shaped Vase.*

310. ⁹⁰ Globular body with tall, slender, tubular neck. Invested with a rich translucent glaze of starch blue, which is applied so as to leave a well defined white rim round the mouth, and over a pronounced crackled surface marked by brown lines. K'ang-hsi, 1662-1722.

Height, 16½ inches.

243 — *Flambé Bottle-shaped Vase.*

Globular body with tall, cylindrical neck. Dense crackled texture of the Ch'ien-lung period (1736-1795), and coated with a red and purple flambé glaze of iridescent quality.

Height, 14 inches.

244 — *Bottle-shaped Vase.*

Of graceful form. Clear white porcelain, invested with a mottled cobalt glaze of fine texture, known as "powder blue" or "mazarin blue." The foot underneath is glazed in white, and a well defined white rim is round the mouth. Yung-chêng, 1723-1735. Teakwood stand.

Height, 17 inches.

245 — *Sang-de-bœuf Oviform Vase.*

Of the celebrated Lang-Yao of the reign of K'ang-hsi (1662-1722), covered with the characteristic monochrome glaze of *sang-de-bœuf*. The vase is pale green towards the mouth, where a network of crackle is clearly visible; red on the body, where the glaze runs down towards the foot in richly mottled streaks; and of dark sanguineous tint on the shoulder, where the glaze is thickest; at the bottom it has "run" and congealed. The rim round the mouth is defined by a line of pale brown, and the mouth is covered inside with a pale celadon glaze crackled with brown lines. The base is covered underneath with a brown crackled soft glaze. Teakwood stand.

Height, 11½ inches.

246 — *Lang-Yao Sang-de-bœuf Vase.*

Bottle shaped. Invested with a glaze which displays all the rich *sang-de-bœuf* tones. The foot underneath is covered with a gray rice-colored glaze. The neck has been ground down and capped with metal. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 11 inches.

247 — *Oviform Vase.*

With spreading mouth. Thin porcelain of the Yung-chêng period (1723-1735), and enamelled with a translucent glaze of peacock green mottled with sapphire blue, which varies in tone according to the depth, and extends over the rim, inside the mouth. Crackled throughout with a network of well defined lines representing "fish-roe" crackle. Teakwood stand.

Height, 14 inches.

248 — *Large Pear-shaped Vase.*

Thick porcelain of the Ch'ien-lung period (1736-1795), and enamelled with a brilliant glaze of the characteristic *sang-de-bœuf* type over a crackled ground. The mouth is covered inside with rice-colored crackled glaze, and the same glaze covers the base underneath.

Height, 17 inches.

249 — *Turquoise-blue Vase.*

1000.⁰⁰ Of graceful cylindrical form, and fine texture of the K'ang-hsi period (1662-1722). The surface is covered with etched designs, consisting of a group of lions sporting with brocade balls tied with waving fillets, and invested with a minutely crackled glaze of pure turquoise tint; and numerous cloud forms are in dark blue. Band of sceptre-head design round base. Foot underneath coated with a deep violet glaze. Teakwood stand.

Height, 19 inches.

250 — *Bottle-shaped Vase.*

500.⁰⁰ Crackle texture of K'ang-hsi (1662-1722). Decorated with a bold dragon in *bleu-de-Nankin*, and coated with a flambé glaze of *sang-de-bœuf*, olive green, purple, and other tints.

Height, 17½ inches.

251 — *Decorated Turquoise-blue Vase.*

1500.⁰⁰ Oviform, with tubular neck, which is capped by a scalloped collar worked out in the paste. Covered with a monochrome glaze of brilliant turquoise tint, which is minutely crackled throughout. The decoration, which is etched in the paste, consists of elaborate conventional scrolls of peonies round the body and neck, with a band of gadroons below. The foot is enamelled underneath with the same glaze as the vase. K'ang-hsi, 1662-1722.

Height, 25 inches.

252 — *Flambé Bottle-shaped Vase.*

140.⁰⁰ Globular body with tall, tubular neck. Crackled texture of the Yung-chêng period (1723-1735), which is enamelled with a "strawberry" splash glaze. Teakwood stand.

Height, 16 inches.

253 — *Large Vase.*

500.⁰⁰ Globular body with cylindrical neck. Invested with a dark green celadon glaze, applied over a pronounced brown crackled surface. K'ang-hsi, 1662-1722.

Height, 18 inches.

254 — *Tall Hexagonal Vase.*

1450.⁰⁰ Of graceful form and finished technique. Sonorous porcelain of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of powdered-tea color of uniform tint and very fine quality. The foot underneath is coated with the same glaze, and has an impressed seal mark. Finely carved teakwood stand.

Height, 28 inches.

255 — *Large Bottle-shaped Vase.*

1425.⁰⁰ Globular body with tall, cylindrical neck. Thick porcelain of the Ch'ien-lung period (1736-1795), and covered with a glaze of pale sea-green tone. The decoration in relief modelling, fashioned after an ancient bronze, consists of bands of archaic design and borders of sceptre heads and gadroons. Underneath foot, seal mark pencilled in blue. Carved teakwood stand.

Height, 25 inches.

SECOND AFTERNOON'S SALE

Monday, January 26th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

256 — *Cup and Saucer.* 7.⁰⁰

Lotus design. Old Chinese hard paste. Decoration of miniature figures and floral festoons.

257 — *Covered Pitcher.* 6.⁰⁰

Hard paste of the Ch'ien-lung period (1736-1795). Decoration of foliage and landscape in various enamels.

258 — *Miniature Vase.* 16.⁰⁰

Oviform. Covered with a monochrome glaze of camelia-leaf green, minutely crackled.

259 — *Miniature Bottle-shaped Vase.* 21.⁰⁰

Coated with a thick mottled glaze.

260 — *Cup and Saucer.* 37.⁰⁰

Pekin enamel. Decoration of floral scrolls and medallions, on pink ground.

261 — *Porcelain Bowl.* 37.⁰⁰

Leaf patterns modelled in low relief in the paste. Brilliant emerald-green glaze.

262 — *Bowl.* 47.⁰⁰

Clear white porcelain of the Ch'ien-lung period (1736-1795). Outside covered with robin's-egg soufflé glaze. Seal mark in coral red.

263 — *Incense Bowl.*

Outside covered with orange-yellow glaze. Decoration of dragon chasing the pearl of omnipotence etched in the paste and enamelled in emerald green. Incised four-character mark. Wan-li, 1573-1619.

Height, 3 inches.

264 — *Teapot.*

Hard paste. Decoration illustrating the dragon festival in green, red, and yellow enamels.

265 — *Tea Caddy.*

Old Canton. Decoration of baskets of flowers in arabesques, in coral-red, gold, and other enamels.

266 — *Small Tray.*

Lotus-leaf shaped. Old Chinese porcelain, coated with green glaze.

267 — *Tea Bowl.*

Brown crackle texture. Dragons, fire emblems, and sacred pearls in *bleu-de-Nankin*.

268 — *Two Bowls.*

Leaf design. Coated with a monochrome glaze of brilliant emerald green.

269 — *Teapot.*

Famille rose. Floral medallions and scrolls.

270 — *Lotus-leaf Tray.*

Invested with a monochrome glaze of leaf green.

271 — *Covered Bowl.*

Pure white semi-eggshell texture. Decoration of mandarin figures, birds, and flowers, in fine enamels and gold.

272 — *Two Tea Bowls.*

Brown crackle texture. Decoration of dragons, fire emblems, and the sacred pearl in *bleu-de-Nankin*.

273 — *Teapot.*

Old Canton. Decoration of mandarin figures, garden scenes, and medallions in various enamels enriched with gold.

274 — *Small Covered Pitcher.*

Old Canton. To match the preceding.

275 — *Large Bowl.*

Thick porcelain of the Hsien-fêng period (1851-1861). Outside decoration of floral sprays, scrolls, plum blossoms, pine tree, bamboo, and storks on alternate stripes of salmon, yellow, and pale blue. Inside coated with turquoise-blue glaze.

Diameter, 7 inches.

276 — *Celadon Fire Bowl.*

Globular shape. Thick porcelain of the Ch'ien-lung period (1736-1795). Decoration of floral scrolls and a band of gadroons worked in the paste, in slight relief, beneath a pale green translucent glaze.

Diameter, 4 inches.

277 — *Miniature Vase.*

Thin porcelain of the Ch'ien-lung period (1736-1795). Covered with a monochrome glaze of orange yellow.

278 — *Small Bottle-shaped Vase.*

Crackle texture. Invested with a monochrome glaze of apple green.

279 — *Pih-tong.*

Thick porcelain. The decoration, which is carved in low relief, consists of landscape and water scene, and is coated with an olive-green enamel. Incised four-character mark underneath the foot.

Height, 5½ inches.

280 — *Bottle-shaped Vase.*

Coarse texture of the Ch'ien-lung period (1736-1795). Covered with a brilliant mottled red glaze, over which is a decoration of floral medallions in enamels and gold. European mountings in gilded brass.

Height, 10 inches.

281 — *Oviform Vase.*

Clear white porcelain, K'ang-hsi period (1662-1722). Coated with a brilliant powder-blue glaze. Decoration in four panels.

Height, 9½ inches.

282 — *Pilgrim-bottle Vase.*

45⁵⁰ With rudimentary dragon handles. Thick porcelain of the Ch'ien-lung period (1736-1795). Coated with a mottled red glaze, partially covering the outside surface, underneath which is a pale green glaze with a pronounced crackle.

Height, 9½ inches.

283 — *Large Bowl.*

22⁵⁰ Thin texture of the K'ang-hsi period (1662-1722). Decoration of conventional dragons and floral scrolls in green, yellow, and red enamels.

Diameter, 8 inches.

284 — *Pair Vases.*

310⁵⁰ Flat oviform. Thick porcelain of the Ch'ien-lung period (1736-1795). Decoration in black outline, touched with salmon pink, consists of figures of priests and philosophers, and sprays of flowers. Mark underneath foot, symbol of longevity.

Height, 10 inches.

285 — *Plate.*

62⁵⁰ Semi-eggshell porcelain of the K'ang-hsi period (1662-1722). Decoration of interior view with mandarin figures, garden scene, and medallion borders, in various enamels enriched with gold.

Diameter, 8 inches.

286 — *Tea Bowl.*

12⁵⁰ Semi-eggshell porcelain. To match the preceding.

287 — *Cups and Saucers.*

110⁵⁰ Decoration of mandarin figures and other designs in harmony with the preceding bowl.

7 pieces.

288 — *Galipot.*

70⁵⁰ Coarse texture of the Ch'ien-lung period (1736-1795). Invested with a gray crackled glaze which has a slight red and purple mottling.

Height, 8½ inches.

289 — *Quadrilateral Flambé Vase.*

180⁵⁰ Thick porcelain of the Ch'ien-lung period (1736-1795). Coated with a brilliant red and purple splash glaze, with the corners and rim of mouth uncovered by enamel; uniformly crackled throughout.

Height, 11 inches.

290 — *Bottle-shaped Vase.*

150⁵⁰ Globular body with tall, tubular neck. Thin porcelain of the Yung-chêng period (1723-1735). Covered with a monochrome glaze of an intense and rich sapphire blue.

Height, 12 inches.

140. 22
291 — *Pear-shaped Vase.*

Of graceful form. Dense porcelain of the Ch'ien-lung period (1736-1795), which is coated with a flambé or splash glaze of red and purple tints.

Height, 13 inches.

160. 22
292 — *Bottle-shaped Vase.*

Thick texture of the Ch'ien-lung period (1736-1795), and enamelled with a mottled red glaze, with faint purple tints round the mouth.

Height, 12 inches.

115. 20
293 — *Pear-shaped Vase.*

Thick porcelain of the Ch'ien-lung period (1736-1795), which is invested with a monochrome glaze of deep red of *sang-de-bœuf* type. Mounted in gilded brass. (Repaired at lip.)

Height, 11½ inches.

72 50
294 — *Bottle-shaped Vase.*

Thin porcelain of the Ch'ien-lung period (1736-1795). Covered with monochrome cobalt-blue glaze.

Height, 12 inches.

70. 50
295 — *Bottle-shaped Vase.*

Of graceful form. Coated with a mottled red and purple splash glaze of brilliant quality. Ch'ien-lung, 1736-1795.

Height, 16 inches.

230. 50
296 — *Bottle-shaped Vase.*

Oviform body with tall, tubular neck spreading at mouth. Invested with a turquoise-blue enamel of finely crackled texture and mottled greenish tone, the typical "peacock green" of the Chinese. K'ang-hsi, 1662-1722. Carved teak-wood stand.

Height, 12½ inches.

100. 22
297 — *Flambé Bottle-shaped Vase.*

With ribbed body and neck. Dense texture of the Ch'ien-lung period (1736-1795), and covered with a mottled red and purple glaze.

Height, 14 inches.

116. 22
298 — *Tall Bottle-shaped Vase.*

Ovoid body with slender cylindrical neck. Enamelled with a brilliant flambé glaze of red and purple tone. Incised seal mark of Ch'ien-lung period (1736-1795) underneath the foot, which is coated with a mottled brown glaze.

Height, 19 inches.

299 — *Vase.*

180. Graceful form, with flaring mouth. Thin white texture of the Yung-chêng period (1723-1735). Enamelled with a brilliant turquoise-blue glaze of fine quality, which extends over the rim, inside the mouth, and invests the base of the foot, with the exception of the circular rim, which is partially unglazed and shows the texture of the paste. Carved teakwood stand.

Height, 9 inches.

300 — *Graceful Bottle-shaped Vase.*

190. Tall oviform with slender, tubular neck. Dense texture of the Ch'ien-lung period (1736-1795). Invested with a brilliant splash glaze of mottled red and purple.

Height, 20 inches.

301 — *Brilliant Flambé Jar.*

450. Oviform, with rudimentary elephant-head handles. The body is carved in bamboo design, slightly decorated in *blue-de-Nankin*, and invested with splashes of varied tints, passing from brown and purple to intermediate shades of crimson, where the glaze is thickest. K'ang-hsi, 1662-1722.

Height, 11 inches.

302 — *Turquoise-blue Bottle-shaped Vase.*

500. Thin porcelain of the Yung-chêng period (1723-1735). Covered with a rich monochrome glaze of turquoise of the "peacock-green" tint, which is minutely crackled throughout.

Height, 15 inches.

303 — *Bottle-shaped Vase.*

120. Globular body with tubular neck. Crackled texture of the Yung-chêng period (1723-1735). Enamelled with a brilliant flambé glaze of brown, purple, and crimson tints. Carved teakwood stand.

Height, 16 inches.

304 — *Turquoise-blue Bottle-shaped Vase.*

225. With tall cylindrical neck. The glaze is of pale turquoise-blue tint of rich translucence, minutely crackled, representing "fish-roe" crackle. Ch'ien-lung, 1736-1795.

Height, 16 inches.

305 — *Flambé Bottle-shaped Vase.*

170. Brown crackled texture of the Yung-chêng period (1723-1735). Enamelled with "strawberry" splash glaze of crimson, purple, and olive-brown tints. Carved teakwood stand.

Height, 16 inches.

115
306—*Large Plate.*

Sonorous porcelain of the Yung-chêng period (1723-1735). Invested with a fine monochrome glaze of imperial yellow over a decoration of dragons, fire emblems, and the sacred pearl. Border of floral sprays, which is etched in the paste underneath. Six-character mark, within a double ring, pencilled in blue. Carved teakwood stand.

Height, 12½ inches.

150
307—*Large Bowl.*

Thick white texture. Outside enamelled with a brilliant red glaze, which thickens at rim and foot. Inside decorated in *bleu-de-Nankin*, with bold dragons, amid cloud forms and fire emblems, chasing the pearl of omnipotence. Four-character mark of Chêng-hua (1465-1487).

Diameter, 16 inches.

140
308—*Flambé Bottle-shaped Vase.*

Globular body with flaring base and mouth. Thick porcelain of the Yung-chêng period (1723-1735), and invested with a brilliant flambé glaze of varied tints. Carved teakwood stand.

Height, 15 inches.

309—*Graceful Bottle-shaped Vase.*

Sonorous porcelain of the Ch'ien-lung period (1736-1795). Enamelled with a minutely crackled turquoise-blue glaze over an elaborate floral and scroll decoration etched in the paste.

Height, 18½ inches.

220
310—*Lacework Bowl.*

Semi-eggshell porcelain, pierced floral design, representing conventional peonies amidst leafy scrolls, which is filled in with glaze so as to form a delicate "rice-grain" transparency, and giving the effect of lacework. Ch'ien-lung, 1736-1795. Seal mark pencilled in blue.

Diameter, 5 inches.

300
311—*Rose-back Eggshell Plate.*

Enamelled on the back, round the border, with a deep rose ground, and on the front is a decoration in enamels and gilding. The field is filled with a basket of flowers and a dish of fruits, and this is framed by encircling bands and borders of arabesques, diaper and scroll ornaments, all painted in delicate enamels.

Diameter, 6½ inches.

27
312—*Decorated Plate.*

Clear white porcelain of the Yung-chêng period (1723-1735). Sprays of peony and branches of prunus blossoms in red, green, yellow, and other enamels.

Diameter, 8½ inches.

313—*Bowl*.

Of the early K'ang-hsi period (1662-1722). Invested within and without in a monochrome glaze of apple green, of uniform tint and iridescent quality. Carved teakwood stand.

Diameter, 7 inches.

314—*Rose Soufflé Vase*.

Oviform, with slender, tubular neck and flaring base. Clear white porcelain of the Yung-chêng period (1723-1735), which is invested with a rose-colored glaze of even quality and orange-peel surface.

Height, 11 inches.

315—*Globular Jar*.

Clear white porcelain of the K'ang-hsi period (1662-1722). Enamelled with a pelucid monochrome glaze of pale sky-blue tint known as "moonlight white," or *clair-de-lune*, glaze. Six-character mark pencilled in under-glaze blue.

Height, 3 inches.

316—*Sung Coupé*.

Of soft texture. Invested with a mottled red and purple glaze of finished technique. From "Collection Marquis," Paris.

Diameter, 3 inches.

317—*Writer's Water Jar*.

Invested with a peach-bloom glaze of varied tint and fine quality. Three disks of incised floral motive beautifully drawn in the paste. The mark pencilled underneath, in under-glaze blue, is K'ang-hsi nien chih.

Diameter, 5 inches.

318—*Peach-bloom Rouge Box*.

In varied peach tint, flecked with spots of verdigris green. On the foot six-character mark of K'ang-hsi, 1662-1722. Carved teakwood stand.

319—*Writer's Water Dish*.

Of the K'ang-hsi period (1662-1722), enamelled with the peach-bloom glaze of "crushed strawberry" tint, and mottled with clouds of apple green. Six-character mark written underneath in cobalt blue.

Diameter, 4½ inches.

320—*Peach-bloom Amphora*.

Invested within and without in a glaze to imitate the ripening peach. It is of perfect technique, and the foot, which is enamelled in pure white underneath, is inscribed "Ta Ch'ing K'ang-hsi nien chih (1662-1722), of the great Ch'ing [Dynasty]."

Height, 6 inches.

321 — *Oviform Jar.* 130

Thick porcelain of the early Ming period. Decoration of various disk-shaped panels, diapers, and arabesques in coral red; sceptre-head and scroll borders and bands in green. Seal mark pencilled in cobalt blue.

Height, 8 inches.

322 — *Hexagonal Bowl.* 105

Pure white porcelain of the Yung-chêng period (1723-1735). Decoration in rose color of the peach and bat symbols, symbolical of long life and happiness. Seal mark pencilled in cobalt blue. Fine carved teakwood stand.

Height, 9 inches.

323 — *Imperial Yellow Bottle-shaped Vase.* 135

Thin texture of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of imperial yellow, and decorated with conventional scrolls of peonies, etched in the paste and enamelled in green, blue, and purple.

Height, 12 inches.

324 — *Cylindrical Vase.* 320

White porcelain of the K'ang-hsi period (1662-1722). The decoration is etched in the paste, and is enamelled in under-glaze blue, maroon, and celadon, all colors of the *grand feu*, and consists of pine tree, figures of pilgrims, rocks, and symbols. Ring and leaf mark underneath foot.

Height, 16 inches.

325 — *"Thousand Flowers" Vase.* 330

Graceful bottle shaped. Fine texture of the Chia-ch'ing period (1796-1820). Choice example of one of the most interesting and elaborate decorations known in Chinese porcelains. The whole surface is covered with a mass of flowers in the richest transparent and opaque enamels. Seal mark pencilled in coral red.

Height, 12½ inches.

326 — *Unique Bottle-shaped Vase.* 170

Thick texture of the Yung-chêng period (1723-1735). Covered with white glaze, and has a decoration of a dragon chasing the pearl of omnipotence, carved in high relief, and enamelled in coral red and gilding. Carved teakwood stand.

Height, 13½ inches.

327 — *Decorated Orange-yellow Vase.* 150

Globular bottle form, with tall tubular neck. The decoration, which consists of prunus blossoms, chrysanthemums, and bamboo, is carved in low relief, and enamelled in green, white, purple, and cobalt blue. Invested throughout in a monochrome glaze of orange yellow. Ch'ien-lung period, 1736-1795. Teakwood stand.

Height, 16 inches.

115. 328 — *White Porcelain Vase.*

Club shaped in miniature form. Clear white texture of the K'ang-hsi period (1662-1722). The mark underneath, six characters arranged in three columns, is beautifully written in under-glaze cobalt blue. Teakwood stand.

Height, 5½ inches.

150. 329 — *Bottle-shaped Vase.*

Of fine form and ivory-white texture. Ribbed body and neck, and foliated band round foot. Incised seal mark of Ch'ien-lung, 1736-1795. Finely carved teakwood stand.

Height, 7½ inches.

165. 330 — *Fire Bowl.*

Pure white porcelain. Conventional lion-head ornaments. Teakwood cover and stand.

Diameter, 5½ inches.

200. 331 — *Globular Jar.*

Semi-eggshell texture of the *Fên-Ting* "soft paste" type. The decoration consists of imperial dragon, fire emblems, and sacred pearl etched in the paste underneath the glaze of ivory white. Yung-chêng, 1723-1735. Carved teakwood stand.

Diameter, 4½ inches.

210. 332 — *Bottle-shaped Vase.*

Exquisite form and texture. *Fên-Ting* "soft paste" type. Band of Grecian pattern etched in the paste, underneath a glaze of ivory white with pronounced crackle. Handles on the neck, of dragon-head and ring design. Rim at foot without glaze, and exhibits softness of texture. Teakwood stand.

Height, 13 inches.

250. 333 — *Soft Paste Vase.*

Tall cylindrical shape, with dragon-head and ring handles. Etched band of Grecian pattern underneath a glaze of ivory white, which is minutely crackled throughout. Teakwood stand.

Height, 14 inches.

210. 334 — *Bottle-shaped Vase.*

Ovoid body with tall tubular neck and a bulbous lotus-bud mouth. Ivory-white texture. Incised seal mark.

Height, 13½ inches.

320. 335 — *White Porcelain Vase.*

Ivory-white texture. Neck encircled by a band of Grecian design, etched in the paste underneath the glaze. Ch'ien-lung, 1736-1795. Fine teakwood stand.

Height, 14 inches.

310
336 — *Large Beaker-shaped Vase.*

White sonorous porcelain of ivory-white type. The decoration, which is etched in the paste, consists of broad bands of palm leaves and floral sprays invested with a pellucid glaze. Incised seal mark underneath the foot.

Height, 18½ inches.

250
337 — *Bottle-shaped Vase.*

Of *Fên-Ting* "soft paste" type. The body of the vase is covered with a floral design representing conventional peonies in the midst of leafy scrolls, delicately etched in the paste under a pellucid white glaze. Ornamental palmations encircle the neck and the lower border of the body. Yung-chêng, 1723-1735.

Height, 16½ inches.

338 — *Two Miniature Covered Jars.*

Hard paste porcelain of the Ch'ien-lung period (1736-1795). Panel decoration of "Long Eliza's" and flowering plants in under-glaze cobalt blue.

85
339 — *Small Oviform Vase.*

Pure white hard paste porcelain. Decoration of floral and leaf scrolls delicately pencilled in under-glaze blue of pale tint. Four-character mark of Ch'êng-hua, 1465-1487.

Height, 5 inches.

340 — *Semi-eggshell Tea Cup.*

Pure white porcelain of the Ch'ien-lung period (1736-1795). Decoration of the flowering lotus and a crane in brilliant under-glaze blue. Seal mark.

341 — *Helmet-shaped Pitcher.*

Old *bleu-de-Nankin*. Decoration of landscape and water view in brilliant cobalt blue, with ornamental gilding.

342 — *Fire Bowl.*

Hard paste porcelain of the K'ang-hsi period (1662-1722). Decoration of flowering plants, butterflies, and leaf-pattern border in cobalt blue. Teakwood open-work cover.

Diameter, 4½ inches.

343 — *Wine Ewer.*

Persian form. Two-panel decoration in which are figure of fisherman, two deer, rocks, and grasses painted in deep blue. Invested with a brilliant powder-blue glaze.

22 22
344 — *Covered Cup with Saucer.*

Fine hard paste porcelain of the K'ang-hsi period (1662-1722). Panel decoration of floral sprays in outline on a dark blue ground. Mark underneath foot, leaf symbol within circle.

35 00
345 — *Tea Cup.*

Pure white porcelain of semi-eggshell texture. Flowering lotus pencilled in brilliant under-glaze blue. Seal mark of Ch'ien-lung period, 1736-1795.

22 22
346 — *Three Blue and White Saucers.*

Pure white hard paste. Decoration of flowering plants in brilliant cobalt blue. Yung-chêng and Ch'ien-lung periods.

30 00
347 — *Oviform Jar.*

Pure white hard paste porcelain of the Yung-chêng period (1723-1735). Decoration of plum, pine, and bamboo, delicately pencilled in under-glaze blue. Sceptre-head borders. Teakwood stand.

Height, 4½ inches.

95 00
348 — *Wine Ewer.*

Hard paste porcelain of the K'ang-hsi period (1662-1722). Coated with a mottled glaze of rich mazarin blue of fine quality. Decorated over the glaze with floral sprays painted in gold.

Height, 8 inches.

57 00
349 — *Tea Caddy.*

Dense porcelain. Decoration of sprays of prunus blossoms pencilled in under-glaze blue in two white leaf-shaped panels. Lotus flowers and leaf scrolls outlined on a ground to represent cracking ice.

Height, 8½ inches.

400 00
350 — *Soft Paste Galipot.*

Of graceful form and finished technique. Brown crackle texture of *Fên-Ting* type of light weight; clusters of peach and pomegranate fruit artistically pencilled in fine blue under the glaze. A band of floral scrolls and butterflies is round the shoulder, and a ring of palmations encircles the base.

Height, 7½ inches.

70 00
351 — *Oviform Jar.*

White hard paste of the Chia-ch'ing period (1796-1820). Finely decorated, in brilliant opaque blue, with lotus plants, carp, and symbols. Six-character mark, within double circle, pencilled in deep cobalt blue.

Height, 5 inches.

352 — *Blue and White Brocaded Vase.* 170.00

Persian form, with bulging body and slender, tapering neck. Decorated in fine cobalt blue of pure tint, with floral ground and foliated panels of floral brocade. The texture is *Fên-Ting* "soft paste" type of fine quality. The mark inscribed underneath is a leaf, outlined in blue. A common sign of the K'ang-hsi period, 1662-1722. Silver cap.

Height, 7 inches.

353 — *Wine Ewer.* 240.00

White hard paste of the early K'ang-hsi period (1662-1722). Panel decoration of foliated outline on a brilliant opaque blue ground, the body covered with a ground to imitate the cracking of ice.

Height, 7½ inches.

354 — *Ginger Jar with Original Cover.* 120.00

Hard paste. Decoration of lotus, prunus blossoms, and peonies pencilled in brilliant under-glaze blue, within circular shaped panels. Clusters of blossoms and fruits round shoulder; and base encircled by a band of corrugated design carved in the paste. Six-character mark, Chêng-hua, 1465-1487.

Height, 9 inches.

355 — *Ginger Jar with Original Cover.* 140.00

Companion to the preceding.

Height, 9 inches.

356 — *Beaker-shaped Vase.* 260.00

Soft paste texture. Hsüan-te period (1426-1435). Landscape, pagodas, river view, and mountain scenery pencilled in deep cobalt blue under an ivory-white glaze.

Height, 12½ inches.

357 — *Hawthorn Ginger Jar with Porcelain Cover.* 260.00

Ground of opaque blue, with markings to represent cracking ice; branches of prunus blossoms in white reserve. K'ang-hsi period, 1662-1722.

Height, 8½ inches.

358 — *Hawthorn Ginger Jar.* 300.00

Clear white hard paste of the K'ang-hsi period (1662-1722). Branches of prunus blossoms in white reserve, on a ground of fine opaque blue marked to represent cracking ice. Teakwood cover.

Height, 8½ inches.

359 — *Blue and White Vase.* 220.00

Globular body, with tall cylindrical neck spreading at mouth. Pure white porcelain of the K'ang-hsi period (1662-1722). Numerous panels of various shapes, which are filled with figures, garden scenes, landscapes, and flowering plants, beautifully pencilled in brilliant under-glaze blue of pure tint, encircled by bands of floral sprays. The mark underneath is a leaf within a circle pencilled in blue.

Height, 17 inches.

510 360—*Hawthorn Beaker-shaped Vase.*

Clear white hard paste of the K'ang-hsi period (1662-1722). Decoration of branches of prunus blossoms, the floral emblem of the New Year, in reserve upon a mottled background of opaque blue, which is covered with a reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. Mark underneath, double circle pencilled in cobalt blue.

Height, 18 inches.

1010 361—*Hawthorn Temple Jar with Original Hat-shaped Cover.*

Decorated with cobalt blue of the K'ang-hsi period (1662-1722), with blossoming branches and twigs of the mei flower, the branches alternately upward and downward, so as to display their white blossoms and buds reserved upon a mottled background of blue, which is covered with a reticulation of dark blue lines to represent cracking ice. Mark underneath foot, double circle pencilled in blue.

Height, 18 inches.

1010 362—*Hawthorn Temple Jar with Original Hat-shaped Cover.*

Companion to the preceding.

Height, 18 inches.

800 363—*Large Pilgrim Bottle.*

Literally, full-moon vase, of graceful form and technique. The body of the vase is covered with a floral design representing conventional peonies in the midst of leafy scrolls, beautifully pencilled in under-glaze blue of pure tint. Ornamental palmation and sceptre-head scrolls encircle the neck and lower border of the body. On the neck are two rudimentary dragon handles. Ch'ien-lung period, 1736-1795. Teakwood finish.

Height, 19 inches.

250 364—*Cloisonné Enamel Vase.*

Ovoid bottle shaped, with tall slender neck. Conventionalized flowers, arabesque and palmations in dark tones of blue, red, white, and jade green, on turquoise-blue and yellow ground. Coral incrustation and carved jade stopper. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 9 inches.

102 365—*Cloisonné Enamel Plate.*

Old Japanese shippo. Floral and leaf scrolls, and medallion patterns in low tones on dark green ground.

Diameter, 12 inches.

130 366—*Large Cloisonné Cake Box.*

Outside and inside of dark blue and turquoise ground, with birds, cloud forms, crests, and various symbols in brilliant enamels. Ch'ien-lung, 1736-1795.

Diameter, 12 inches.

90 367—*Tea Service with Tray.*

Old Pekin enamel. Fashioned after the Chinese peach.

6 pieces.

140 368—*Ewer and Basin.*

Fine specimens of old Pekin enamel. Decoration of flowers, fruits, and leaf scrolls in delicate colors on a white enamelled ground.

Japanese Lacquers

369 — *Sake Cup.* 18. 00

Cherry blossoms floating on stream, delicately painted in soft, shaded gold lacquer on a dull powdered-gold ground. Seventeenth century.

Diameter, $3\frac{1}{4}$ inches.

370 — *Sake Cup.* 20. 00

A view of Susaki, bay of Tokio, exquisitely painted in centre, in finely powdered gold and red lacquers. The back is finished in red lacquer. Inscribed "Tokio, Susaki." Nineteenth century.

Diameter, $4\frac{1}{4}$ inches.

371 — *Sake Cup.* 24. 00

Silver lacquer in low-tone finish. Decoration of "Nara dolls" and cherry blossoms, most delicately and artistically painted in various tones of gold and red lacquer. Eighteenth century.

Diameter, $3\frac{1}{4}$ inches.

372 — *Hexagonal Box.* 25. 00

With small opening on top. Landscape and group of cranes minutely and artistically painted in powdered and polished gold lacquer over a beautiful black lacquer ground; partial embellishment in leaf-gold squares, in mosaic style. Inside finished in red-gold nashiji. Seventeenth century.

Height, $2\frac{1}{2}$ inches.

373 — *Octagonal Box.* 26. 00

With lead rim. Gold nashiji lacquer of yellow tone. Cover in design of folded brocade, and decoration of chrysanthemum in raised gold lacquer. Sixteenth century.

Height, $1\frac{1}{2}$ inches.

374 — *Minute Perfume Box.* 28. 00

Low oblong form. Gold lacquer. Basket with sprays of chrysanthemum and peony exquisitely and delicately painted on top of the cover in low-tone and powdered gold lacquers. Interior finished in nashiji. Seventeenth century.

Height, $\frac{3}{4}$ inch.

375 — *Round Box.*

Finely powdered gold lacquer. Top of cover is decorated with design of cards, on which are figures and other patterns exquisitely painted in gold and colored lacquers. Interior of yellow nashiji. Seventeenth century.

Diameter, 3 inches.

376 — *Tea Caddy.*

Powdered gold lacquer. Profusion of kiri flowers decorated over its entire surface in dull gold lacquer and in mother-of-pearl inlay. Seventeenth century.

Height, 3 inches ; diameter, 3 inches.

377 — *Wine Cup.*

Carved bamboo. Sprays of wistaria flowers and feathers painted in raised gold lacquer of various tones. Interior is covered with a beautiful yellow-gold lacquer. Signed on the base, in black, Kichōsai. Eighteenth century.

Height, $2\frac{3}{4}$ inches.

378 — *Tea Caddy.*

Ivory, with gold lacquer decoration of various shaped fans, and scenes illustrating Japanese industrial and domestic life, and flowers and plants, most minutely drawn in raised gold and colored lacquers. Eighteenth century.

Height, $3\frac{1}{2}$ inches ; diameter, $2\frac{1}{2}$ inches.

379 — *Miniature Cabinet.*

Of artistic workmanship. The decoration consists of wave design accurately treated with mother-of-pearl incrustation, and herons, figures, cottages, and chrysanthemums in ivory and coral inlays. Panel decoration, symbolical of the four seasons, is artistically treated in mother-of-pearl, ivory, and raised gold lacquers of various tones. The back of the door is embellished with plum tree and bird in mother-of-pearl and coral inlay over a ground of gold mosaic finish, and three drawers are beautifully decorated with wave designs in powdered gold. Handles and mountings of silver, etched and chased. Seventeenth century.

Height, $2\frac{1}{2}$ inches.

380 — *Inro.*

Four sections. Black lacquer. Decorations of dog-foo in gold in bold relief on the obverse, and in silver incrustation on the reverse. Interior is of reddish-gold nashiji of fine quality. The gold lacquer decoration is by Kaji-Kawa, and that in silver by Sōyo. Signed Yokoya Sōyo Saku. The netsuke is in design of a dog-foo and waterfall, carved in bold relief. Slide in shape of a lotus pod with a crab on it. Seventeenth century.

381 — *Inro.*

Ivory. Carved design of tigers and dragon in bamboo grove. Interior of black lacquer. Netsuke of ivory in form of bamboo. Shakudo slide. Seventeenth century.

37. 42
382 — *Inro*.

Four sections. Polished gold lacquer. Decoration of three standing cranes and a pair of sacred tortoises in raised gold lacquer, which is partly overlaid with leaf gold. In reserve space are pine, bamboo, and plum branches in profusion, exquisitely treated in polished gold over a brilliant black ground. The interior is of red-gold lacquer of fine quality. Signed Kaji-Kawa. Seventeenth century. Carved ivory netsuke in design of Rakan and an imp. Iron slide with gold, silver, and bronze inlay.

383 — *Inro*.

Cylindrical shape, in five sections. Vermilion-red lacquer. Decoration of dog-foo and dragon in raised gold. Ivory netsuke in shape of leaf, and two slides of carved stone and bronze. Antique brocade bag with a carved wood mask netsuke by Mashiro. Seventeenth century.

40 22
384 — *Inro*.

Four sections. Black lacquer. Decoration of sacred elephant and a figure in raised gold lacquer and mother-of-pearl inlay. Carved ivory netsuke, incrustated with three figures made of gold, shibuichi, and shakudo, artistically carved and chased. Signed Kimura Zikkioku. Seventeenth century.

37 22
385 — *Inro*.

Five sections. Powdered gold lacquer. Decoration of plants, executed in raised gold lacquer and incrustated with coral and malachite. Interior of red-gold nashiji of high grade. Eighteenth century.

32 22
386 — *Inro*.

Three sections. Carved ivory. Decoration of armor, musical instruments, dolls, flowers, and tangaku papers, in various shaped panels, in raised and powdered gold lacquers; the reserved space, of carved basket-work pattern. By Kwanyosai. Antique wood netsuke, figure of "no" dancer, by Masakazu. Ivory slide in design of god of the wind. Eighteenth century.

387 — *Inro*.

Two sections. Black lacquer. Decoration of lilies in cinnabar lacquer and mother-of-pearl incrustation. Netsuke of cinnabar, with decoration of heads of ancient Chinese dignitaries in lacquer, mother-of-pearl, and ivory incrustation. Cinnabar slide with carved Chinese figures and landscapes. Seventeenth century.

32 22
388 — *Inro*.

Three sections. Powdered gold lacquer of low tone. Decoration of Chinese symbol "Ziü" (longevity), painted in vermilion lacquer and outlined with gold, the reserved space, filled with pine, plum and bamboo leaves, partly inlaid with mother-of-pearl and overlaid with leaf-gold. Gold nashiji lacquer finish inside. Seventeenth century.

389—*Inro*.

Five sections. Powdered gold lacquer. Decoration of dragon and storm clouds spiritedly drawn in India ink over finely powdered gold lacquer, and interior of gold nashiji. By Tōkasai. Netsuke in shape of tea caddy, decorated with chrysanthemums in raised gold. Ivory slide minutely carved with profusion of chrysanthemums and peony flower in openwork. Eighteenth century.

390—*Inro*.

Three sections. Green lacquer in imitation of ancient Chinese bronze. Decoration of facsimiles of ancient copper coins of China in raised lacquer. A large ivory netsuke, with medallion in centre, of bronze, on which is carved the head of a woman, and incrustated with bronze and silver. By Nawohiro. Early eighteenth century.

391—*Inro*.

Three sections. Black lacquer. Decoration of screens with fan designs, storks, pines, and the seven wise men of bamboo grove, painted with precision in various tones of gold lacquer. Gold nashiji lacquer of unusually fine grade covers interior. Seventeenth century.

392—*Inro*.

Five sections. Powdered gold lacquer. Medallions of chrysanthemums painted over entire surface in powdered and raised gold lacquer, and Giobu nashiji of small grains covering interior. By Kaji-Kawa. Gold lacquer netsuke in shape of a flat box in powdered gold lacquer of red, green, and yellow tints by Taishin. Seventeenth century.

393—*Inro*.

Three sections. Of gold hiramé finish, filled in with pieces of cut leaf gold. A pair of peacocks, elaborately executed with artistic skill, in raised and powdered gold lacquer, slightly inlaid with mother-of-pearl; the interior of finely powdered gold lacquer of low tone. By Koma Kihaku. Ivory netsuke, carved by Masumoto. Silver slide with flower decoration. Early eighteenth century.

394—*Inro*.

Five sections. Gold lacquer. Chrysanthemums in various stages painted in powdered gold lacquer on slight nashiji lacquer ground, and interior of gold nashiji, of high grade. Carved ivory netsuke, design of maple leaves. Seventeenth century.

395—*Inro*.

Ivory. Three sections. Decoration of peaches on both sides, carved in bold relief, the reserved space in wave and dragon design; interior covered with gold lacquer. Carved wood netsuke in design of a coiled dragon, and an ivory slide incrustated with mother-of-pearl. Early eighteenth century.

396 — *Inro.*

With a small tray inside. Powdered gold lacquer. Decoration of the seven wise men of bamboo grove in lead, mother-of-pearl, and gold inlay. A fine example by Korin. Seventeenth century. Has silver slide of dragon and cloud design.

397 — *Inro.*

Five sections. Powdered gold lacquer. Interior of Chinese palace, flower garden, and surrounding views skilfully pencilled in powdered and raised gold; figures of Chinese lady and attendant wrought in gold, silver, and shibuichi. By Kaji-Kawa. Metal figures by Toshinaga. Seventeenth century. Gold netsuke with two kiri crests, and a silver slide design of floral medallions.

398 — *Inro.*

Five sections. Gold lacquer. Decoration of bamboo grove and rivulet, in raised gold, and polished. The cloud effect and banks of river are finished in gold mosaic style, being filled in with small squares of cut leaf gold; interior of gold nashiji lacquer of high grade. Cinnabar netsuke, with figures and landscapes delicately carved. Seventeenth century.

399 — *Writing Brush with Cap.*

Chinese cinnabar lacquer. Figures, landscape, and houses skilfully carved. Early seventeenth century.

400 — *Rouge Box.*

Chinese cinnabar lacquer. Interior view of Chinese house and figures, exquisitely carved. The sides are in key pattern.

Diameter, $2\frac{3}{4}$ inches.

401 — *Miniature Table.*

With two sets of small boxes, each in three sections. Landscape, houses, waterfall, and rivers skilfully and minutely pencilled in exceedingly fine powdered gold lacquer and highly polished. The mountains, cloud effects, and river banks are filled in with small gold squares; the blossoms and pine-needles are in raised gold lacquer, painted with utmost precision. The two smaller boxes are decorated with diaper patterns over their entire surface, and finished in high polish. Interior of gold nashiji of high grade. Seventeenth century.

402 — *Unique Perfume Box.*

Height, $2\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches.

Three smaller boxes inside of upper compartment, and tray in the lower compartment. Decorated on top of the cover with head of dog-foo in a spirited manner, and painted in finely powdered gold lacquer in relief; the eyes and part of teeth incrustated with ivory and mother-of-pearl; on the sides and covers of the three smaller boxes are peony flowers in powdered gold lacquer of various tints. In the centre of small tray are figures of three dog-foos. Gold nashiji lacquer of very high grade covers the interior. Seventeenth century.

Height, 3 inches; width, 4 inches.

80⁹⁰
403 — *Box.*

In two sections and with overlapping cover. Landscape in exquisite gold lacquer painting, and finished in powdered gold. Interior of gold nashiji lacquer of yellow tone. About 1750.

Height, $3\frac{1}{4}$ inches; diameter, 4 inches.

80⁹⁰
404 — *Fan-shaped Box.*

Powdered gold lacquer. View of Mount Fuji and a dragon in gold. Interior of gold nashiji lacquer. About 1800.

Height, 2 inches; diameter, 5 inches.

65⁹⁰
405 — *Box.*

With five rounded corners. Powdered gold lacquer. Decoration of peacocks and palm-leaves, skilfully painted. Interior and back finished in clouded gold nashiji lacquer.

Height, $2\frac{1}{4}$ inches; diameter, $4\frac{1}{4}$ inches.

80⁹⁰
406 — *Incense Box.*

With nine smaller boxes inside. Gold and black lacquer. Decoration of crests and conventional diaper designs on top and on sides in gold. Interior of each box finished in muranashiji of high grade. About 1650.

Height, $1\frac{3}{4}$ inches; diameter, $5\frac{1}{2}$ inches.

80⁹⁰
407 — *Perfume Box and Tray.*

330⁹⁰
Powdered gold lacquer of unusually fine quality. On the cover and round the box are designs of ancient Japanese illustrated books of poems and fiction, which are most faithfully reproduced in gold lacquer painting in various treatment, such as togidashi (polished), kin-fun (powdered gold lacquer), takamakie (raised gold lacquer), and kiri-kane (cut gold-leaf lacquer). The tray has gold lacquer painting of wild chrysanthemums and a river scene most exquisitely executed in polished and raised gold lacquer, the border in small diaper pattern. The interior and round the inside border are filled in with cut gold-leaf lacquer in mosaic style. The edges are mounted with silver. Early seventeenth century.

Height, $2\frac{3}{4}$ inches; diameter, 6 inches.

185⁹⁰
408 — *Perfume Box.*

In two sections, and with two smaller boxes inside. Gold nashiji lacquer of a red tone and of a high grade. Decorations on top and sides are of plum trees in blossom, pine and bamboo leaves, exquisitely executed in powdered and raised gold lacquer. Back of the cover is similarly decorated with pine and plum blossoms on a nashiji background. Interior of beautiful gold nashiji. Sixteenth century.

Height, 3 inches; diameter, $4\frac{1}{4}$ x $3\frac{1}{2}$ inches.

40⁹⁰
409 — *Fan-shaped Tray.*

Raised and powdered gold lacquer. Decoration of landscape and garden views, minutely executed in gold. Parts of rocks, mountain tops, river banks, and cloud designs are finished in gold lacquer mosaics. Seventeenth century.

Diameter, $11\frac{1}{4}$ inches.

410—*Perfume Box.*

With tray and four smaller boxes inside. Powdered gold lacquer outside, and muranashiji or clouded gold nashiji lacquer inside. Decoration on top of box in imitation of checker-board, and on sides diaper pattern in raised gold lacquer. Covers of the four smaller boxes are decorated with medallions of storks, tortoises, pine trees, and bamboos, in powdered and raised gold. The tray has a spray of tsubaki flower beautifully pencilled in gold lacquer. Seventeenth century.

Height, 3 inches; diameter, $4\frac{3}{4}$ inches.

411—*Perfume Box.*

Lozenge shape. In two sections, with tray inside. Landscapes, wild flowers, and waves elaborately executed in powdered and raised gold lacquer over a nashiji ground. Tray, decorated with landscape and houses in powdered and raised gold lacquer, and partially finished in gold lacquer mosaics. Interior of gold nashiji. Seventeenth century.

Height, 4 inches.

412—*Box and Tray.*

Powdered gold lacquer. Decoration of fan-shaped medallions and other embellishment, painted in raised and powdered gold lacquers; the edges and corners decorated with Chinese grass pattern in gold. Early eighteenth century.

Height, $4\frac{3}{4}$ inches; diameter, $7\frac{1}{2} \times 4\frac{3}{4}$ inches.

413—*Manuscript Box.*

Gold and black lacquer with slight touches of gold nashiji. Landscape on top and profusion of maple leaves on back of the cover, skilfully painted in gold lacquer, with slight shading; the edges and corners minutely painted with Chinese grass pattern in powdered-gold lacquer. Seventeenth century.

Height, $5\frac{3}{4}$ inches; length, 16 inches.

414—*Writing Case.*

Gold and black lacquer. Decoration of landscape in gold. On the back of cover, beautifully executed in raised gold, is a trunk of a cherry tree and blossoms; a silver moon is appearing behind a cherry branch. The interior is of muranashiji of fine quality. Seventeenth century.

Length, 9 inches.

415—*Black Lacquer Box.*

With overlapping cover. Decoration of bamboo leaves and sparrow in lead and mother-of-pearl inlay and lacquered in gold. Early eighteenth century.

Diameter, 7 inches.

416—*Round Tray.*

Powdered gold lacquer. Decoration of vase with flowers, a lobster, and a cup in mother-of-pearl, ivory, and jade incrustation; the border ornamented with scrolls, treasure-bag, precious objects, and vines in raised gold lacquer. Signed "Ko-gioku." Nineteenth century.

Diameter, $11\frac{3}{4}$ inches.

THIRD AFTERNOON'S SALE

Tuesday, January 27th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Tea Jars and Bowls

417 — *Two Tea Jars.* 12⁰⁰

One, old Takatori; brown and black over gray glaze; thread mark at the base. 1700. The other, old Seto, in metallic soufflé glaze, intermixed with mustard yellow over hard reddish clay; thread mark at the base. About 1650.

418 — *Two Tea Jars.* 16⁰⁰

One, old Seto, in brown metallic soufflé, with drops of tortoise-shell glaze. About 1600. The other, old Takatori, with brilliant black glaze, shading toward clouded brown; thread mark at the base. About 1700.

419 — *Two Tea Jars.* 20⁰⁰

One, old Seto; brilliant black glaze thickly coated over a reddish hard clay. About 1600. The other, old Seto, with reddish-brown glaze and slight streak of black. About 1700.

420 — *Two Tea Jars.* 12⁰⁰

One, old Seto; clouded brown metallic glaze. About 1700. The other, old Higo, covered with yellowish-brown glaze; thread mark at the base. About 1750.

421 — *Two Tea Jars.*

One, old Seto; clouded brown glaze, with splashes of pale gray over yellow ground; has thread mark at the base. About 1700. The other, Tokio stoneware, in greenish blue, with drops of gray and brown round the shoulder; impressed mark of Riosai at the base. About 1870.

422 — *Two Tea Jars.*

One, old Takatori; metallic brown glaze, with drops of yellow and black toward neck; thread mark at the base. About 1800. The other, old Satsuma, with brilliant dark brown glaze, slightly mixed with drops of blue round the shoulder and handles; fine thread marks at base. About 1750.

423 — *Two Tea Jars.*

One, old Higo; dark greenish brown, shading into pale gray; thread mark at the base. About 1800. The other, old Tamba, with dark brown glaze, clouded and mixed with drops of yellow glaze. About 1750.

424 — *Two Tea Jars.*

One, old Seto, in rich black, with slight touches of yellow around the shoulder, covering gray hard clay; thread mark at the base. About 1750. The other, old Takatori, covered with a rich tortoise-shell glaze, mixed with greenish brown and yellow toward base; thread and scratched marks at the base. About 1700.

425 — *Two Tea Jars.*

One, old Seto, with rich brown and yellow, shading into buff-colored glaze, on gray hard clay. About 1650. The other, old Takatori, with small handles on sides; metallic soufflé glaze, with drops of rich brown and yellow glaze. About 1830.

426 — *Two Tea Jars.*

One, old Shino, covered with thick white and green glaze, running toward the base. About 1800. The other, old Kishiu, covered with rich purple and green glaze over a decoration of leaves carved and moulded in the clay. About 1800.

427 — *Two Tea Jars.*

One, old Takatori; reddish-brown and yellow glaze with drops of brown, the lower part left unglazed, and showing thread mark. About 1800. The other, old Seto, with brilliant brown glaze on one side, and yellow and brown on the other, thickly coated over a body of fine red clay; thread marks at the base. About 1800.

428 — *Two Tea Jars.*

One, old Satsuma, covered with brown and green glaze, with touches of gray round the base. About 1800. The other, old Seto, metallic soufflé glaze. About 1650.

429 — *Two Tea Jars.*

One, old Seto, with glaze of tortoise-shell effect running over metallic brown glaze. About 1600. The other, old Satsuma, covered with tea-leaf glaze of fine texture over body of fine red clay; thread lines at the base. About 1750.

430 — *Two Tea Jars.*

One, old Satsuma, covered with a thick glaze of black, white, and green. About 1750. The other, old Seto, in reddish-brown glaze, over reddish-gray hard clay. About 1700.

Height, 2½ inches.

431 — *Two Tea Jars.*

One, Seto, covered with tortoise-shell glaze, intermixed with metallic black on gray hard clay. About 1820. The other, Seto, covered with iron-rust soufflé over body of red clay; thread-line marks at the base. About 1800.

432 — *Two Tea Jars.*

One, old Takatori, with metallic soufflé glaze, with drops of brown and yellow. About 1800. The other, old Idzumo, covered with a beautiful glaze of yellow, with streaks of red slightly running down on one side and a decoration of small flowers and circles round shoulder; impressed mark of Sō-zi at base. About 1800.

433 — *Two Tea Jars.*

Old Seto, metallic brown, mixed with black and red glaze. About 1800.

434 — *Two Tea Jars.*

One, old Takatori; low shape, covered with a brilliant glaze of black and red; thread-line marks at base. About 1700. The other, old Seto, covered with a rich brown and red glaze; thread lines and scratched marks at base. About 1750.

435 — *Two Tea Jars.*

One, Satsuma, covered with a metallic glaze of red, mixed with large drops of brown and blue. About 1820. The other, old Seto, with metallic glaze of brown and red, with drops of black; thread-line marks at base. About 1650.

436 — *Two Tea Jars.*

One, old Tamba; melon shape, covered with a rich, deep brown glaze. About 1800. The other, old Seto, yellowish brown, covered with irregular drops of thick black glaze. About 1700.

437 — *Two Tea Jars.*

One, old Raku pottery, covered with rich green and red glaze, slightly mottled; mark Raku impressed at base. About 1840. The other, old Seto, covered with a rich brown, red, and tea-leaf green glaze; thread-line marks at base. About 1800.

438 — *Two Tea Jars.*

One, old Takatori, covered with fine metallic brown glaze, mixed with drops of yellow and green glaze; fine thread-line marks at base. About 1800. The other, old Ohi, covered with iridescent glaze of brownish yellow; fine red clay. About 1800.

439 — *Two Tea Jars.*

One, old Seto, covered with a thick white, brown, and yellow glaze. About 1700. The other, old Takatori, with narrowing base, covered with metallic soufflé glaze of brown, yellow, and red shadings; thread-line marks at base. About 1750.

440 — *Two Tea Jars.*

One, old Imbé, covered with rich, deep black glaze, running heavily at the lower part, slightly touched with small specks of white glaze; ornamented at side with two circles. About 1750. The other, old Tamba, with brilliant glaze of brown and black; thread-line marks. About 1750.

441 — *Two Tea Jars.*

One, old Idzumo; yellow and brown glaze, with slight mottling; unglazed at the base; has thread-line marks. About 1800. The other, old Kioto, dull yellowish-white glaze with small specks; yellowish-red soft clay. About 1800.

442 — *Two Tea Jars.*

One, old Seto, with beautiful yellow and brown glaze on one side and metallic brown on the other, the lower part left unglazed; thread-line marks at base. About 1650. The other, old Takatori, covered with unusually fine glaze of steel black, with touches of yellow, blue, and brown drops round shoulder; decoration of small line round the centre of body; thread lines at bottom. About 1700.

443 — *Two Tea Jars.*

One, old Tamba, with black glaze and streaks of brown thread lines at base. About 1750. The other, old Seto, with metallic brown glaze, mixed with drops of rich brownish black; thread-line marks at base. About 1800.

444 — *Two Tea Jars.*

One, old Seto; metallic soufflé of chocolate brown; lower part left unglazed. About 1700. The other, old Seto, covered with black glaze and slight touches of brown and yellow of unusual brilliancy. About 1650.

445 — *Two Tea Jars.*

One, old Seto, covered with metallic brown glaze, clouded with dark brown streaks, on gray hard clay. About 1700. The other, old Seto, straight form, covered with metallic black glaze intermixed with chocolate brown, the lower end left unglazed. About 1700.

446 — *Two Tea Jars.*

One, old Raku pottery, with brilliant black Raku glaze; mark Raku impressed at base. About 1750. The other, old Shigaraki, covered with rich yellow and brown glaze on one side, and rough, opaque glaze of yellow brown on the other; thread-line marks at base. About 1800.

447 — *Two Tea Jars.*

One, old Satsuma; tall shape, covered with iron-rust soufflé glaze of uncommonly fine texture; the lower part carved under glaze; inscription in red lacquer (illegible). About 1700. The other, old Iga, covered with yellow and brown, and decorated with three medallions in blue and white at shoulder. About 1750.

448 — *Three Tea Jars.*

One, old Satsuma, with metallic soufflé glaze, mixed with drops of brown and gray on one side; thread-line marks at base. About 1800. Another, old Seto; three ears round shoulder; covered with metallic chocolate-brown glaze, with drops of yellow and green; marks of thread lines at base; about 1700. The other, old Raku pottery; red and bluish-gray glaze, mottled; mark of Kakihaui incised at base. About 1800.

449 — *Three Tea Jars.*

One, old Tamba, with brilliant black glaze; marks of thread lines at base. About 1800. Another, old Tamba, covered with greenish black, with white drops on one side. About 1800. The other, old Shigaraki, with depression on four sides; covered with a rich black thick glaze with yellow markings; thread lines at base. About 1800.

450 — *Three Tea Jars.*

One, old Seto, with metallic red and brown glaze. About 1800. Another, old Banko, with pale blue and white glaze; marks Banko, Fuyeki impressed at base, inside of flower-shaped panel. 1800. The other, old Seto, with thick black glaze, partly mixed with chocolate brown. About 1700.

451 — *Two Tea Jars.*

One, old Karatsu, with pale gray glaze, decorated with pine tree in white enamel under the glaze. About 1800. The other, old Idzumo, with dull yellow clouded glaze. About 1800.

452 — *Two Tea Jars.*

One, old Seto, covered with low-toned, reddish-brown glaze, running in thick layers toward base; marks of thread lines at base. About 1700. The other, old Takatori, covered with glaze of tortoise-shell effect; a line decoration round the body; marks of thread lines at base. About 1750.

453 — *Two Tea Jars.*

One, old Kutani porcelain, decorated with landscape and figures in blue, and inscription, "Listening to the sound of spring." About 1800. The other, old Takatori, covered with fine red iron soufflé glaze, partially mixed with rich black and brown glaze round the neck; marks of thread lines at base. About 1800.

454 — *Two Tea Jars.*

One, old Iga, with yellow and brown glaze over gray sandy clay; marks of thread lines at base. About 1750. The other, old Seto; decorated with two shrimps in relief on side, and covered with pale white glaze. About 1800.

455 — *Two Tea Jars.*

One, old Takatori, covered with brilliant black glaze, with yellow and brown spots; marks of thread lines at base. About 1750. The other, old Seto, decorated with lines, and covered with metallic brown glaze, mixed with drops of yellow and brown; marks of thread lines at base. About 1750.

456 — *Two Tea Jars.*

One, old Mino, covered with metallic black glaze, mixed with drops of brilliant black and bluish white at shoulder; fine red clay; mark Senda impressed. About 1800. The other, old Seto, covered with brilliant metallic black and brown glaze; marks of thread lines at base. About 1750.

457—*Two Tea Jars.*

One, old Awata, with original cover, decorated with maple leaves in blue and brown over finely crackled body; mark Taizan impressed at base. About 1820. The other, old Oribé porcelain, flat shape; greenish-yellow glaze, decorated with leaves in brown. About 1800.

458—*Two Tea Jars.*

One, old Satsuma, covered with a rich green glaze, with brown near the lower part. About 1700. The other, old Seto, covered with rich, deep yellowish-brown glaze on one side, and chocolate brown on the other. About 1700.

459—*Two Tea Jars.*

One, old Tamba, covered with bluish-black glaze; thread lines at base. About 1800. The other, old Seto; gourd shape, covered with metallic chocolate-brown glaze; thread lines at base. About 1800.

460—*Two Tea Jars.*

One, old Yatsushiro, with mishima decoration in white under gray glaze; red hard clay. About 1800. The other, old Karatsu, covered with thick tea-leaf glaze. About 1800.

461—*Tea Bowl.*

Crudely made, with small foot-rim. Brown texture, covered with a black Raku glaze. Mark of Raku impressed. About 1750.

Diameter, $4\frac{1}{2}$ inches.

462—*Tea Bowl.*

Old Takatori. Metal rim. Rich brown glaze, partially covered with drops of bluish-brown and metallic glaze. About 1750.

Diameter, $5\frac{1}{4}$ inches.

463—*Tea Bowl.*

Crudely made. Covered with a pale pinkish-red and light gray Raku glaze, and boldly crackled. About 1800.

Diameter, 4 inches.

464—*Tea Bowl.*

Tall shape. Reddish-brown and black Raku glaze of slight iridescent effect. About 1700.

Diameter, $3\frac{1}{2}$ inches.

465—*Tea Bowl.*

Yellow and gray glaze. Incised decoration of five seated figures of Arhats. Probably early Chinese pottery. About 16th century.

Diameter, 5 inches.

8⁰⁰
466—*Tea Bowl.*

Old Awata. Covered inside and outside with a black glaze of even surface, leaving the lower part in white glaze. Small foot-rim. About 1800.

Diameter, 4 inches.

16⁰⁰
467—*Tea Bowl.*

Crudely made. Covered with a pale shrimp-red glaze, and has incised bands in criss-cross pattern. Mark of Kakihan incised at the base. About 1750.

Diameter, 4½ inches.

11⁰⁰
468—*Cup.*

Deep form. Mukojima pottery. Chrysanthemums in colors on a white ground and partially glazed with black enamel. Signed Kenya, written in black in panel at the base. About 1850.

Diameter, 3 inches.

10⁰⁰
469—*Tea Bowl.*

Old Oribé. Bamboo leaves and plants incised, and filled in with white enamel and red and blue-gray glaze. Inside of pronounced crackle. About 1700.

Diameter, 3¼ inches.

15⁰⁰
470—*Tea Bowl.*

Crudely made. Covered with a black Raku glaze and decorated with flaming balls incised under the glaze. Impressed mark of Raku within double circle. About 1700.

Diameter, 4¾ inches.

14⁰⁰
471—*Tea Bowl.*

Covered inside and outside with a brilliant black Raku glaze of iridescent quality. About 1700.

Diameter, 4½ inches.

22⁰⁰
472—*Tea Bowl.*

Made by Robei, and signed Sei. Grotesque medallions painted in black over a white glaze, which is boldly crackled throughout. About 1800.

Diameter, 5½ inches.

12⁰⁰
473—*Bowl.*

Old Karatsu pottery. Dull gray and white glaze, which is boldly crackled throughout. About 1700.

Diameter, 5 inches.

45⁰⁰
474—*Tea Bowl.*

Early Seto pottery of hard brown-red texture, covered with a brilliant deep black glaze, thickly coated toward the lower part. About 1700.

Diameter, 5 inches.

475 — *Tea Bowl.*

Crudely made. Covered with a gray crackled glaze, the outer border in yellow and pink tints, with brush marks under the glaze. Mark of Raku impressed. About 1750.

Diameter, $5\frac{1}{4}$ inches.

476 — *Tea Cup.*

Old Soma pottery. Decoration of horses and crest in bold relief, thinly glazed in brown, and speckled. Mark of Soma impressed at base. About 1800.

Diameter, $3\frac{1}{2}$ inches.

477 — *Tea Bowl.*

With metal rim. Seto pottery of hard red texture, and covered inside and outside with a blue and gray glaze, partially mottled. About 1820.

Diameter, $4\frac{1}{2}$ inches.

478 — *Tea Bowl.*

Irregular shape. Takatori pottery, covered with a white and pink glaze, and mottled with brown, yellow, and blue. About 1800.

Diameter, 5 inches.

479 — *Tea Bowl.*

Thin Takatori pottery. Inside covered with a beautiful black glaze and drops of brown, and the outside coated with a yellow-brown thick glaze. About 1800.

Diameter, 6 inches.

480 — *Tea Bowl.*

Covered inside and outside with a red Raku glaze. Mark of Raku impressed at the base. About 1710.

Diameter, 4 inches.

481 — *Tea Bowl.*

Kioto pottery. Decoration of a tiger and grass in brown and green, the reserve parts in white crackled glaze. Impressed mark of Sei. Made by Rokubei. About 1840.

Diameter, $3\frac{3}{4}$ inches.

482 — *Tea Bowl.*

Thin Takatori pottery. Inside covered with a gray and brown glaze, and the outside with a metallic brown glaze, and drops of black, blue, and white. About 1800.

Diameter, 4 inches.

483 — *Tea Bowl.*

Old Awata pottery, and covered with a beautiful glaze of old ivory-white texture, which is minutely crackled throughout. About 1800.

Diameter, 4 inches.

484 — *Tea Bowl.*

Deep form. Old Chinese stoneware. Covered with a gray glaze, under which are characters in white enamel. About 1700.

Diameter, $4\frac{1}{4}$ inches.

485 — *Tea Bowl.*

Old Hagi pottery. Decoration of crest of Tokugawa, painted in brown under a blue-white glaze with a pronounced crackle. About 1790.

Diameter, $4\frac{1}{4}$ inches.

486 — *Tea Bowl.*

Old Akahada pottery. Crudely made. Covered with a metallic brown glaze which thickens toward the base, and has a decoration of Mount Fuji in white relief. Mark Akahadayama, Kishiro, impressed. About 1800.

Diameter, 4 inches.

487 — *Tea Bowl.*

Kioto pottery. Decoration inside and outside of fret design; brown glaze. About 1800.

Diameter, 5 inches.

488 — *Bowl.*

Old Tamba pottery. Covered with a brilliant brown and black glaze of smooth surface and with slight touches of nashiji or "pear-skin" finish. Animal-head ornaments to serve as handles. About 1700.

Diameter, $5\frac{1}{4}$ inches.

489 — *Tea Bowl.*

Old Seto. Crudely made. Decoration of plants in black under the glaze, which is boldly crackled. About 1800. (Gold lacquer repair.)

Diameter, $3\frac{1}{2}$ inches.

490 — *Tea Bowl.*

Old Kioto stoneware, with depression on one side. Decoration of leaves and fret pattern on the inside, and drops of brown red on blue and black glaze on the outside. Mark of Ninsei impressed. About 1790.

Diameter, 4 inches.

491 — *Tea Bowl.*

Old Kioto stoneware, which is covered with a brown and pale gray glaze, and decorated with willow trees in blue and black. About 1800. Has carved teak stand inlaid with silver wire.

Diameter, $4\frac{1}{2}$ inches.

492 — *Bowl.*

Kioto stoneware. Made by Shozan. Decoration of pine trees and stork in blue and green outlined with gold. Rough, sandy texture. Signed Kenzan. About 1870.

Diameter, 6 inches.

493 — *Bowl.* *22. 20*

Pale pink and gray glaze. Decoration of stork in black, outlined with gold. Fine gray texture. Mark of Ippodo impressed. About 1800.

Diameter, $4\frac{1}{2}$ inches.

494 — *Tea Bowl.* *20. 22*

Chinese pottery. Covered with a dull green and yellow crackled glaze. Decoration inside of flowers and trees, etched and filled in with enamel. About 1700.

Diameter, $4\frac{1}{2}$ inches.

495 — *Tea Bowl.* *20. 22*

Hard reddish-gray texture. Covered with a pale bluish-white Raku glaze, boldly crackled. Mark in seal character impressed (illegible).

Diameter, $4\frac{1}{2}$ inches.

496 — *Bowl.* *20. 22*

With spreading top and silver rim. Old Seto pottery of hard gray texture, covered inside and outside with a brilliant brown glaze and streaks of blue and white. Mark of Shun-rin impressed at base. About 1700.

Diameter, $5\frac{1}{4}$ inches.

497 — *Tea Bowl.* *10. 20*

Old Karatsu pottery. Plum trees with blossoms painted in blue under a crackled glaze of white. About 1750.

Diameter, 6 inches.

498 — *Tea Bowl.* *22. 22*

Soft texture. Covered with a red, brown, and green Raku glaze speckled with red. Impressed seal mark (illegible).

Diameter, $4\frac{1}{2}$ inches.

499 — *Tea Bowl.* *7. 10*

Covered inside and outside with a blue glaze of low tone and thickly coated. Probably made by Riosai, Tokio. Nineteenth century.

Diameter, $4\frac{3}{4}$ inches

500 — *Square Bowl.* *30. 30*

Old Seto. Covered with a yellow glaze, slightly mottled and crackled. (Gold lacquer repair.) About 1750.

Diameter, $3\frac{1}{4}$ inches.

501 — *Tea Bowl.* *52. 22*

Old Raku pottery. Soft gray clay, covered with a salmon-red Raku glaze. Impressed seal mark of Jishō. About 1800.

Diameter, $4\frac{1}{2}$ inches.

47.2
502 — *Tea Bowl.*

Banko pottery of white texture. Inside and upper part of outside covered with a blue glaze; the lower part of outside glazed with ivory-white enamel. About 1800.

Diameter, $4\frac{1}{2}$ inches.

503 — *Tea Bowl.*

Old Karatsu pottery. Inside and outside thickly coated with a white crackled glaze. Decoration of chrysanthemum flowers painted in under-glaze blue. About 1700.

Diameter, 5 inches.

504 — *Tea Bowl.*

Shallow form. Covered with a black Raku glaze of iridescent quality. About 1750.

Diameter, 5 inches.

32.50
505 — *Tea Bowl.*

Deep form. Old Satsuma. Decoration outside of floral medallions, figures, flowers, and grasses, in blue, green, and gold, over an ivory-white glaze. Minutely crackled throughout. About 1800. Has gold lacquer stand.

Diameter, 4 inches.

10.5
506 — *Tea Bowl.*

Shallow form. Soft red-brown texture. Invested throughout with a black Raku glaze. About 1800.

Diameter, 5 inches.

20.00
507 — *Tea Bowl.*

Deep form. Old Soma pottery of hard gray texture. The outside covered with a dull white glaze, to represent birch-bark, and the inside of blue crackled glaze, with decoration of leaves painted in blue. About 1750.

Diameter, $4\frac{1}{4}$ inches.

22.5
508 — *Bowl.*

Kutani porcelain. Decoration of fruits, leaves, and pine needles in blue and purple on the inside, and cloud designs in brown over blue on the outside. Mark of Fuku at base. About 1800.

Diameter, 6 inches.

509 — *Bowl.*

Shallow form. Old Kyoto pottery. Decoration of grasses and bird, painted in blue under the glaze, in centre medallion. The outside covered with blue and yellow-gray glaze, which thickens toward the edge. Spun mark at foot, and impressed mark of Ninsei, in large characters, inside of an oblong panel. About 1650.

Diameter, 7 inches.

60.5
510 — *Tea Bowl.*

Old Korean pottery of hard gray texture. Floriated pattern scratched in centre under the glaze, which is crackled throughout. About 1600.

Diameter, 7 inches.

511 — *Tea Bowl.* 42.25

Old Kiyomitsu pottery. Flowers painted in blue and brown in centre under a crackled white glaze. Impressed mark Asahi tei (name of a tea-house). About 1820.

Diameter, 8 inches.

512 — *Octagonal Bowl.* 20.22

Old Kishu porcelain. Covered with a yellow and purple iridescent glaze. About 1800.

Diameter, 6 inches.

513 — *Bowl.* 40.22

Old Banko pottery, of a hard gray crackled texture. Decoration of peony flowers in brown and green, in freehand painting. About 1800.

Diameter, 6 inches.

514 — *Bowl.* 60.22

Irregular shape. Old Oribé pottery, coated with splash glaze of rich green, with brown stripes. About 1800.

Diameter, 5¾ inches.

515 — *Bowl.* 27.22

Deep form. Old Kyoto stoneware, probably by Rokubei. Decoration of crabs and flowers sketched in blue and brown, over a white glaze. Nineteenth century.

Diameter, 5¼ inches.

516 — *Bowl.* 20.22

Old Kutani porcelain. Decoration inside, of flowers and leaves, boldly painted in rich purple, green, and yellow enamels, and the outside decorated with wave designs in black and blue. Mark of Fuku at base. About 1750.

Diameter, 9 inches.

517 — *Bowl.* 6.22

With small spout. Kyoto pottery of fine gray texture, and covered with a brown and yellow glaze. Nineteenth century.

Diameter, 3½ inches.

518 — *Bottle.* 6.22

Kyoto stoneware. Decoration of plants under a white, crackled glaze.

Height, 4½ inches.

519 — *Covered Jar.* 6.22

Kyoto pottery, which is coated with a thick blue glaze and has a panel decoration of flowers and fret designs in brown.

Height, 4 inches.

520 — *Cup with Handles.* 7.22

Old Seto. Rich brown, yellow, and green mottled glaze. About 1750.

Height, 3 inches.

Old Japanese and Chinese Pottery

13⁰⁰
521 — *Bottle-shaped Vase.*

Old Seto pottery. Coated with a splash glaze of white and gray, running over a deep black under-glaze. (Gold lacquer repair.) About 1800.

Height, $4\frac{1}{2}$ inches.

6⁰⁰
522 — *Bottle-shaped Vase.*

Old Takatori. Hard reddish texture, which is covered with a blue and brown glaze.

Height, $4\frac{1}{2}$ inches.

10⁰⁰
523 — *Hanging Vase.*

Old Iga stoneware. Crudely shaped, and covered with a brown and gray glaze of rough, sandy surface. Scratched mark at base. About 1700.

Height, $4\frac{3}{4}$ inches.

18⁰⁰
524 — *Jar.*

Old Shigaraki pottery, which is coated with a thick, brilliant blue glaze.

Height, 3 inches.

2⁰⁰
525 — *Vase.*

Kioto pottery. Sketchy decoration of leaves and flowers in brown. Made by Okumura Shōzan. Nineteenth century.

Height, $4\frac{1}{2}$ inches.

4⁰⁰
526 — *Vase.*

With rabbit-shaped handles. Old Hagi pottery. Decoration of waves painted in under-glaze blue. About 1800.

Height, $4\frac{3}{4}$ inches ; diameter, 4 inches.

17⁰⁰
527 — *Gourd-shaped Bottle.*

Old Chinese copper soufflé, covered with a beautiful metallic glaze of smooth surface. About 1750.

Height, 5 inches.

528 — *Celadon Jar.*

Old Chinese. A soft, low-toned glaze, covering the entire surface. About 1650.

Height, 5¼ inches.

529 — *Bottle.*

With twisted neck. Old Shidoro stoneware, covered with a brown and yellow-green mottled glaze. Impressed mark of Shidoro within an oblong panel at base. About 1800.

Height, 6½ inches.

530 — *Vase.*

With wide mouth. Old Idzumo pottery, invested with a rich red-brown and yellow glaze. About 1800.

Height, 5 inches.

531 — *Jar.*

Shigaraki pottery, covered with a blue crackled glaze, which is marked with small white specks.

Height, 5 inches.

532 — *Jar with Handles.*

Old Seto pottery, crudely shaped, and with depressed finger marks. Covered with a yellow-brown crackled glaze. About 1750.

Height, 4 inches.

533 — *Hanging Vase.*

Old Takatori pottery, which is coated with a yellowish-brown glaze.

Height, 6 inches.

534 — *Wine Bottle.*

Old Kyoto pottery. Figures, flowers, and fret pattern, sketched in blue, by Dohachi, Kyoto. Signed.

Height, 7 inches.

535 — *Vase.*

Seto pottery, coated with a grayish-blue and red glaze which is slightly mottled. About 1800.

Height, 9 inches.

536 — *Long-neck Bottle.*

Old Mishima-Karatsu pottery. Mishima decoration in white under a gray-white glaze. About 1700.

Height, 7¼ inches.

537 — *Old Tamba Bottle.*

Flask shaped, with handles. Invested with a brilliant black glaze of iridescent quality. About 1700.

Height, 6 inches.

538 — *Bottle.*

With short neck, which is rimmed with silver. Chinese pottery, of fine gray crackled texture. Coated with blue glaze, shading into brown. Probably 1750.

Height, 5½ inches.

539 — *Vase.*

With slender base. Takatori stoneware, covered with a brown glaze and a dash of black round shoulder.

Height, 6 inches.

540 — *Wine Holder.*

Old Seto pottery. Decoration of dragon modelled in relief in the paste under a brown glaze, which is splashed with pale blue. About 1750.

Height, 5 inches.

541 — *Old Tamba Wine Bottle.*

Coated with a beautiful brown-black glaze of smooth surface. Impressed mark of Naosaku. About 1700.

Height, 7 inches.

542 — *Old Nikko Vase.*

With slender neck and handles. Decoration of tree in brown under a glaze of yellow, brown, and green.

Height, 7½ inches.

543 — *Old Seto Vase.*

With side ornaments in design of animal heads, and covered with a rich dark brown and blue glaze. About 1800.

Height, 8¼ inches.

544 — *Flower Vase.*

Seto pottery, which is covered with a dark brown and yellow mottled glaze. Band of leaves around the shoulder, incised and filled in with gold. Impressed mark of Toyosuke. Nineteenth century.

Height, 4½ inches.

545 — *Vase with Handles.*

Fashioned to imitate an old iron vase. Old Seto stoneware, which is invested with a rich brown and black glaze with metallic specks. Impressed mark of Shuntai within an oblong panel. About 1800.

Height, 11 inches.

546 — *Red Raku Vase.*

Coated with white and salmon-red glaze. Mark of Raku impressed at side. About 1700.

Height, 7 inches.

547 — *Gourd-shaped Bottle.*

Old Tamba pottery, coated with a white glaze which is streaked with brown. Neck rimmed with silver. Impressed mark of Ichisaku at base. About 1750.

Height, 7½ inches.

548 — *Vase.*

Oviform, with short neck. Old Chinese celadon crackled glaze. About 1750.

Height, 7 inches.

549 — *Oviform Vase.*

Old Seto stoneware of gray texture, and covered with a dull gray mottled glaze. About 1750.

Height, 6¼ inches.

550 — *Seto Jar.*

Coated with a creamy white glaze running over a brown under-glaze, which is crackled. Early nineteenth century.

Height, 4½ inches.

551 — *Sake Bottle.*

Soma pottery. Dull brown glaze, slightly mottled. About 1800.

Height, 6¼ inches.

552 — *Shidoro Vase.*

With slender short neck and supported by four legs, and coated with a bluish-white running glaze over mottled brown. About 1750.

Height, 6¾ inches.

553 — *Sake Bottle.*

Old Kiyomidsu pottery, which is covered with a blue-green running glaze, and with decoration of horse in brown. About 1800.

Height, 7¼ inches.

554 — *Vase.*

Old Chinese pottery. Pale blue glaze on one side, and a dull yellow glaze on the other. Early sixteenth century.

Height, 7½ inches.

555 — *Cochin-Chinese Jar.*

Invested with a brilliant green glaze, thickening at the base, and crackled throughout. Early nineteenth century.

Height, 3¾ inches.

556 — *Celadon Vase.*

With bird-shaped handles. Decoration of hōwō bird carved in low relief under the glaze, which is boldly crackled. Old Chinese. Seventeenth century.

Height, 8 inches.

557 — *Covered Bowl.*

In form of a sacred ball. Raku pottery, coated with a rich green enamel and ornamented with gold lacquer. Early eighteenth century.

558 — *Old Kioto Jar.*

Soft texture, covered with a dull white and yellow glaze. About 1800.

Height, 4 inches.

559 — *Tripod Censer.*

Chinese porcelain. Tea-leaf glaze of a rich brown color. Mark of Ch'ien-lung, 1736-1795.

Height, 5¼ inches.

560 — *Tripod Censer.*

Old Raku pottery, which is coated with a green Raku glaze. Conventional key pattern incised round the shoulder and partially filled in with gold. About 1800.

Height, 4 inches.

561 — *Long-neck Bottle.*

Satsuma pottery. Cream-white crackled texture, and partially covered near the top with a rich brown, green, and yellow glaze. About 1800.

Height, 9 inches.

562 — *Bottle.*

With long neck and flaring mouth. Old Chinese pottery, invested with a turquoise-blue crackled glaze. Early eighteenth century.

Height, 9 inches.

563 — *Vase.*

With flaring mouth. Old Cochinchinese pottery. Decoration of flowers in openwork, and enamelled with yellow and green glaze. Early seventeenth century.

Height, 7½ inches.

564 — *Old Oribé Tray.*

With handle. Coated with green splash glaze and decorated with flowers in brown. About 1800.

Diameter, 8 inches.

565 — *Old Satsuma Bottle.*

With long neck. Dull ivory-white texture, which is minutely crackled throughout. Has elaborately carved teak stand. About 1750.

Height, 10 inches.

566 — *Takatori Water Jar.*

Invested with a red-brown thick glaze, over which are drops of yellow. The inner surface is covered with a mustard-yellow and brown mottled glaze. Nineteenth century. With black lacquer cover.

Height, 6¼ inches.

567 — *Old Agano Bottle.*

Coated with a dark brown and blue-black glaze which is partially mottled. Early eighteenth century.

Height, 7 inches.

568 — *Square-shaped Bottle.*

With slender short neck. Old Kiyomidsu pottery, which is invested with a cream-white glaze, and marked with drops of sea green round the shoulder. Eighteenth century.

Height, 7 inches.

569 — *Old Satsuma Bottle.*

In form of an egg plant. Brilliant dark purple glaze, with streaks of a paler tint. Eighteenth century.

Height, $8\frac{1}{4}$ inches.

570 — *Statuette of Kwannon.*

Old Chinese pottery, coated with a black glaze. Eighteenth century.

Height, $7\frac{3}{4}$ inches.

571 — *Vase with Handles.*

Old Chinese pottery, which is covered with a bluish-brown glaze, slightly mottled. About 1650.

Height, $8\frac{3}{4}$ inches.

572 — *Kiyomidsu Bottle.*

With short neck. Decoration, in a sketchy style, of plum trees and blossoms in white and brown, on a red-gray glaze. About 1800.

Height, $7\frac{1}{4}$ inches.

573 — *Jar.*

Takatori stoneware. Decoration of kiri flowers and floral vines painted in blue and gold. About 1800.

Height, $5\frac{1}{2}$ inches.

574 — *Okimono.*

In form of a snowball, upon which a Chinese boy is standing. Pale white glaze with yellow-brown crackle. About 1820.

Height, $7\frac{3}{4}$ inches.

575 — *Old Imbé Jar.*

Hard red-brown texture, crudely fashioned, and covered with a red glaze which has thick drops of yellow and brown. Eighteenth century.

Height, 6 inches.

576 — *Gourd-shaped Bottle.*

Old Banko. Decoration of varied diapered patterns, and figures within panels, incised and glazed. About 1750.

Height, $10\frac{3}{4}$ inches.

577 — *Chinese Pottery Vase.*

With handles in design of animal heads, coated with a rich brown glaze. Mark of Chia-ch'ing, 1796-1820.

Height, 10 inches.

578 — *Vase with Handles.*

Probably old Seto. Beautiful blue glaze with splashes of white, and slightly mottled.

Height, 9 inches.

579 — *Unique Bottle.*

Old Takatori pottery with numerous natural shells adhering. Covered with a yellowish-brown crackled glaze. Eighteenth century.

Height, 8½ inches.

580 — *Jar.*

Old Cochinchinese pottery. Decoration of medallions in relief under a yellow-brown glaze. Seventeenth century.

Height, 6½ inches.

581 — *Gourd-shaped Bottle.*

Old Takatori, which is coated with a brilliant black and metallic brown glaze. About 1700.

Height, 9 inches.

582 — *Flower Vase.*

Satsuma stoneware. Iron-rust glaze, with splashes of white and blue covering the upper parts. About 1800.

Height, 5½ inches.

583 — *Short-neck Bottle.*

Old Seto. Invested with a pale gray glaze, boldly crackled throughout. Decoration round the shoulder of medallions in under-glaze blue. 1650.

Height, 9 inches.

584 — *Old Imbé Jar.*

Invested with a metallic brown glaze, which is speckled with red-brown iridescent spots. About 1750.

Height, 6 inches.

585 — *Takatori Vase.*

Tall quadrilateral shaped, and covered with a yellow-gray glaze, slightly mottled. About 1700.

Height, 8¾ inches.

586 — *Old Banko Bowl.*

Shell shaped. Inside covered with a rich dull green-blue glaze dotted with brown spots, and crackled throughout. Outside is coated with green-brown and ivory-white crackled glaze. About 1700.

Diameter, 8¾ inches.

587 — *Water Jar.*

With original cover. Takatori pottery, and covered with splashes of buff, blue, and brown glaze. The cover is invested with a beautiful green glaze. About 1750.

Height, 7 inches.

588 — *Oviform Bottle.*

With short neck. Chinese pottery, and covered with a blue-white glaze slightly touched with brown. Eighteenth century.

Height, $8\frac{1}{4}$ inches.

589 — *Old Seto Jar.*

Coated with a thick yellow, dark brown, and metallic glaze. Probably early sixteenth century.

Height, 8 inches.

590 — *Old Takatori Jar.*

Decoration of geese in flight, painted over a pale blue glaze, which is crackled. About 1750.

Height, $6\frac{3}{4}$ inches.

591 — *Old Takatori Jar.*

Covered with a subdued yellow-brown glaze, which is slightly mottled. About 1750.

Height, $7\frac{1}{4}$ inches.

592 — *Old Seto Bottle.*

Covered with a golden brown intermixed with a brilliant brown glaze, boldly crackled around the lower part. About 1750.

Height, $8\frac{1}{4}$ inches.

593 — *Old Karatsu Jar.*

Thick brown texture, covered with a brown and green glaze of rough surface. Marks of thread lines at base. Probably early sixteenth century.

Height, 6 inches.

594 — *Old Idzumo Tripod Censer.*

Invested with a rich dark brown and yellow glaze of iridescent quality. Impressed mark (illegible). About 1750.

Height, 5 inches.

595 — *Old Kishiu Jar.*

Decoration of flowers and leaves engraved and incised in the paste, and covered with green, yellow, and white glaze on a ground of purple. About 1750.

Height, 6 inches.

596 — *Old Takatori Bottle.*

With short neck. Covered with a rich dark green and brown glaze. About 1700.

Height, 8 inches.

597 — *Old Seto Jar.*

Covered with a beautiful sea-green glaze of iridescent quality. Mark Yoshihisa incised underneath foot. About 1800.

Height, 6¼ inches.

598 — *Cylindrical Vase.*

Kishiu pottery, covered with a rich dark green, brown, and yellow glaze. Impressed mark of Kai-raku-yen. About 1800.

Height, 7¾ inches.

599 — *Old Karatsu Bottle.*

With short neck. Coated with a pale buff and gray crackled glaze. About 1700.

Height, 7¼ inches.

600 — *Old Banko Vase.*

Bottle shaped. Raised decoration of flowering vines, and covered with pale brown, blue, and red glaze. Impressed mark Banko at base. About 1800.

Height, 10¼ inches.

601 — *Water Jar.*

Old Takatori, invested with a metallic black and brown glaze under a thick white crackled glaze. Thread lines at base. About 1700.

Height, 6 inches.

602 — *Bottle.*

In shape of a bamboo root. Decoration of tiger on a rich brown, yellow, and thick white glaze. About 1750.

Height, 9¼ inches.

603 — *Jar.*

Early Karatsu stoneware, covered with a pale celadon glaze, which is boldly cracked. About 1750.

Height, 8¼ inches.

604 — *Old Seto Bottle.*

With bent mouth. Crudely fashioned. Covered with a pale blue glaze over a ground of dark tea-leaf color. About 1700.

Height, 10 inches.

605 — *Bottle.*

With short neck, which is rimmed with silver. Old Karatsu pottery. Decoration of leaves incised, and filled in with white mishima enamel on a ground of pale gray crackled glaze. About 1750.

Height, 9 inches.

606— *Old Kutani Jar.* 50

Covered with a dark green glaze, and decorated with storks and cloud forms in a lighter shade of green. About 1800.

Height, 5½ inches.

607— *Jar.* On

With four loop-shaped handles at the shoulder, for hanging purposes. Old Imbé stoneware, invested with a red, yellow, and light gray glaze. Seventeenth century.

Height, 8½ inches.

608— *Teapot.* 12

With iron top handle. Chinese pottery, covered with a rich dark brown glaze, and marked round the shoulder with blue splashes. Impressed seal mark (illegible). About 1800.

Height, 7¼ inches.

609— *Flower Vase.* 30

Idzumo pottery, covered with a yellow and green glaze, and small parallel lines incised underneath the glaze. About 1800.

Height, 5½ inches.

610— *Bottle.* 70

Globular shape, with a short, flaring neck, which is rimmed with bronze. Old Chinese. Flowering vines incised in relief under a celadon glaze of subdued tone. Seventeenth century.

Height, 8¼ inches.

611— *Vase.* 15

With flaring mouth. Chinese pottery, covered with a rich dark brown glaze. Seventeenth century.

Height, 12¼ inches.

612— *Old Banko Jar.* 40

Covered with a pale blue glaze, which has pink tints and incised brush marks under the glaze. Early eighteenth century.

Height, 9 inches.

613— *Cylindrical Vase.* 42

With wood cover. Seto stoneware, covered with a cream-white crackled glaze, which is marked with drops of yellow, brown, and blue. About 1750.

Height, 10½ inches.

614— *Brazier.* 12

Ohi pottery, covered with a yellow glaze. Decoration of hōwō birds and kiri leaves modelled in high relief inside of a panel. Impressed mark of Ohi. 1800.

Height, 8¾ inches.

50 615 — *Oviform Vase.*

Old Chinese pottery, covered with a dull white crackled glaze. Seventeenth century.
Height, 10½ inches.

616 — *Jar.*

60 2 Raku green pottery. Decoration of leaves carved in flat relief, and covered with green enamel. Carved teak cover. Eighteenth century.
Height, 8¼ inches.

18 617 — *Water Jar.*

With brown lacquer cover. Old Takatori stoneware, invested with a rich dark brown and black glaze. Sixteenth century.
Height, 6¾ inches.

25 618 — *Jar.*

Shigaraki pottery, covered with a pale blue glaze. Eighteenth century.
Height, 8 inches.

11 619 — *Jar.*

With four small loop-shaped handles at the shoulder, for hanging purposes. Old Iga pottery of hard, brown, sandy texture, and covered with a dark yellow-green mottled glaze. One side of jar depressed. Seventeenth century.
Height, 10½ inches.

205 620 — *Jar.*

Old Cochinchinese pottery. Decoration of flowers, beautifully incised within circular-shaped panels, and covered with a brilliant green enamel. Early seventeenth century.
Height, 8½ inches.

27 621 — *Cylindrical Vase.*

With handles. Decoration of kingfisher, reeds, and Japanese poem, painted in a freehand manner, and glazed with gray, blue, and brown. Mark of Dohachi incised at base. Eighteenth century.
Height, 10 inches.

165 622 — *Statuette.*

Of a demon at prayer. Old Kishiu pottery, crudely modelled, covered with a beautiful crackled glaze of purple and green. Early eighteenth century.
Height, 15 inches.

25 623 — *Jar.*

With four loop handles at the shoulder, for hanging purposes, covered with drops of brown, green, and gray enamels. Nineteenth century.
Height, 11½ inches.

624 — *Vase.* *12.50*

With flaring mouth and animal-head handles. Old Takatori pottery. Decoration of chrysanthemums modelled in relief under a beautiful glaze of brown with yellow tint. Seventeenth century.

Height, 13 inches.

625 — *Temple Pilaster.* *25.00*

Slender quadrilateral shaped. Old Chinese pottery, covered with a beautiful glaze of the true peacock-blue type, and minutely cracked throughout. The ends, which are free of glaze, are decorated with figures of animals and leaf patterns carved in relief. Eighteenth century.

Length, 21 inches; diameter, $4\frac{1}{2}$ inches.

626 — *Jar.* *65.00*

With original cover. Satsuma pottery of cream-white cracked texture. Finely painted decoration of peony flowers within panels, pencilled in red, green, and gold enamels; the reserve ground covered with flowering vines painted in red, blue, purple, and gold. Eighteenth century.

Height, 9 inches.

627 — *Imperial Vase.* *380.00*

Graceful pear shaped, flaring at mouth. Satsuma pottery of unusually fine texture, covered with a brilliant red glaze, over which is a decoration of Awoye leaf scrolls, painted in blue, gold, and green enamels. Round the neck are the crests of the Prince of Satsuma, and the imperial kiku and kiri floral crests, pencilled in blue and gold, and encircling the base is an embellishment of cherry blossoms pencilled in red, blue, green, and gold. Eighteenth century. Has a gold lacquered stand, which is finely decorated.

Height, $17\frac{1}{2}$ inches.

Bronzes

500 628 — *Bowl.*

Old golden bronze. *Repoussé* ornamentation. Eighteenth century.

Diameter, 5 inches.

800 629 — *Vase.*

With tall, slender neck. Murashido bronze. Seventeenth century. Carved teak stand.

Height, 7 inches.

2100 630 — *Bottle-shaped Vase.*

With handles in design of animal heads. Murashido bronze. Decoration round shoulder, modelled in relief. Eighteenth century. Carved teak stand.

Height, 10½ inches.

900 631 — *Portable Stove.*

Antique Chinese bronze. Arabesque designs in relief casting. Seventeenth century.

Height, 4½ inches.

2200 632 — *Bottle.*

With tall, slender neck. Murashido bronze. Red and brown patina. Eighteenth century.

Height, 10½ inches.

1600 633 — *Temple Gong.*

Old Japanese bronze. Engraved inscription, dedicated to the temple Denchinji, the rector Bogiu, at Yedo, May, 1825.

Diameter, 7¼ inches ; height, 5 inches.

1150 634 — *Water Jar.*

With original cover. Old Hiroshima bronze. Medallions of symbols and leaf scrolls in *repoussé*. Early eighteenth century. Carved teak stand.

Height, 10½ inches.

2200 635 — *Flower Vase and Stand.*

Japanese bronze. Decoration, representing running glaze on pottery and wave designs, carved in relief. The stand is in design of turbulent water. Made by To-un, and signed. Eighteenth century.

Height, 9 inches.

636 — *Hexagonal Hibachi.* 55.22

Panel decoration of pine, bamboo, plum trees, and storks, carved in relief. Has small drawer in base. Eighteenth century.

Height, 7 inches.

637 — *Oblong Jardinière.* 72.22

Chinese cloisonné enamel on gilded bronze. Profusion of peony flowers in various enamels on a turquoise-blue ground. Mark of Tokusei stamped at base. Eighteenth century.

Height, 6½ inches.

638 — *Japanese Bronze Lamp.* 76.22

Made of a baluster-shaped vase, the ground of which is covered with incised wave designs. The ornamentation consists of various panels, inside of which are figures of birds in gold inlaying, and an outer framework of bamboo design. A rich brown patina covers the entire surface. Made by Ziomi of Kioto, and signed. Nineteenth century.

Height, 28 inches.

FOURTH AFTERNOON'S SALE

Wednesday, January 28th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Netsukes, Japanese Daggers, and Cabinet Objects

639 — *Five Carved Ivory Netsukes.* 20.⁰⁰

Button shaped. "Palace Cook," carved by Ipposai; "Manzai Dancers," by Rauko; "Making New Year's Call," by Kojitsu; "Mask Modeller," by Kosai; and "Head of Woman," by Masayuki. All eighteenth century specimens.

640 — *Six Carved Ivory Netsukes.* 30.⁰⁰

Button shaped. "No Dancer," by Naosada; "Boy Beating Drum," by Kogetsusai; "Child at Play," by Ipposai; "Child Carrying Mask," by Kozii. Eighteenth century. "Child with Fans" and "Warrior Writing." Nineteenth century.

641 — *Three Carved Ivory Netsukes.* 18.⁰⁰

Button shaped. "Wrestler" and "No Dancer." Nineteenth century. "Trees and Figures." Eighteenth century.

642 — *Ivory Netsuke.* 8.⁰⁰

Carved dragon. Eighteenth century.

5-00
643 — *Ivory Netsuke.*

Mask of a Japanese woman. Nineteenth century.

16.00
644 — *Two Ivory Netsukes.*

"Two Monkeys after Chestnuts," and "Dog Playing with a Shell," by Okatomo.
Eighteenth century.

9.00
645 — *Ivory Netsuke.*

"A Toad Carrying a Man." Nineteenth century.

8.00
646 — *Two Ivory Netsukes.*

"Camel." Eighteenth century. "Fox and a Drum," by Masatoshi. Eighteenth century.

24.00
647 — *Two Netsukes.*

"Dog" and "Monkey Carrying Basket." Eighteenth century.

18.00
648 — *Two Ivory Netsukes.*

"Quail and Millet" and "Conch Shell."

20.00
649 — *Two Ivory Netsukes.*

"A Cat Devouring a Mouse," by Isshiusai, and "An Imp on Top of Drum." Eighteenth century.

22.00
650 — *Two Ivory Netsukes.*

"God of Wind," and "Deer and Man," by Masa-mitsu. Eighteenth century.

6.00
651 — *Ivory Netsuke.*

Group of shells. Eighteenth century.

8.00
652 — *Two Wood Netsukes.*

Dragons.

21.00
653 — *Three Wood Netsukes.*

"Imp on Leaf," "Cat and Mouse," and "Lion Coming Out of a Shell," carved and lacquered. Eighteenth century.

654 — *Two Ivory Netsukes.* 12.00

"Hotei inside of a Bag," and "Daruma." Eighteenth century.

655 — *Two Wood Netsukes.* 12.00

"Falcon and Pine Trees," and "Woman and Bell," by Masakazu. Eighteenth century.

656 — *Two Wood Netsukes.* 12.00

"Catfish," carved and lacquered, and "Sleeping Woman," by Keizan. Eighteenth century.

657 — *Two Gold Lacquer Netsukes.* 52.00

"Manzai Dancers." Eighteenth century.

658 — *Ivory Netsuke.* 16.00

"Peace Drum and Rooster," in gold, set in carved ivory. Signed, Mitsu. Eighteenth century.

659 — *Ivory Netsuke.* 18.00

"Quail and Millet," by Okatomo. Eighteenth century.

660 — *Three Wood Netsukes.* 16.00

"Lion and Cub," by Minkoku. "Imp with Lantern on his Head," by Masanao, and "Cicada [insect] on Trunk of Tree," carved by Kuanman, province of Iwami. Eighteenth century.

661 — *Three Wood Netsukes.* 18.00

"Mask of Monkey," by Hidemasa. Seventeenth century. "Dragon and Clouds," carved and lacquered, by Masayoshi. Seventeenth century. "Mask," by Tadatoshi. Eighteenth century.

662 — *Three Wood Netsukes.* 21.00

"A Seated Daruma," by Shiumin. Seventeenth century. "Man Resting on a Tree Trunk," by Shoraku, and "Horse," by Hokio Sessai. Eighteenth century.

663 — *Wood Netsuke.* 8.00

"Two Tortoises on an Awabi Shell," by Tametaka. Seventeenth century.

16. 664 — *Two Ivory Netsukes.*

"Biwa Fruit," and "Mushroom and Monkey." Eighteenth century.

10. 665 — *Two Wood Netsukes.*

"Bamboo Shoots," by Shozan, and "Monkey," by Toyoharu. Eighteenth century.

10. 666 — *Two Netsukes.*

"A Boy and Cow," by Tomotada, and "Cow," by Tadakuni. Eighteenth century.

22. 667 — *Wood Netsuke.*

"Snake Coiling round a Tortoise." Eighteenth century.

28. 668 — *Ivory Netsuke.*

"Traveller on Horseback," by Shomin. Eighteenth century.

42. 669 — *Ivory Netsuke.*

"Mice round Bag," by Okatomo. Eighteenth century.

18. 670 — *Three Netsukes.*

"Gold Lacquered Lion," "Mouse and Vegetable," by Shibayana Yekishiu, and carving of a "Daruma." Eighteenth century.

45. 671 — *Ivory Netsuke.*

"Group of Three Jolly Imps," by Shingioku. Eighteenth century.

8. 672 — *Ivory Netsuke.*

"Collection of Shells," by Giokuhō, of Hiroshima.

16. 673 — *Ivory Netsuke.*

"Two Lions," by Anraku. Eighteenth century.

25. 674 — *Ivory Netsuke.*

"Goose," in chased gold, set in carved ivory in openwork design of reeds. Eighteenth century.

675 — *Wood Netsuke.*

"Tiger." Eighteenth century.

676 — *Two Ivory Netsukes.*

"Old Women." Eighteenth century.

677 — *Ivory Netsuke.*

"Lion and Cub," by Giokuyosai. Eighteenth century.

678 — *Ivory Netsuke.*

"Young Warrior." Nineteenth century.

679 — *Two Ivory Netsukes.*

"Swan," and seated figure of "Fukusuke."

680 — *Two Netsukes.*

"Group of Wrestlers," eighteenth century, and carved walnut shell.

681 — *Ivory Netsuke.*

"Lion," by Tomotada. Eighteenth century.

682 — *Ivory Netsuke.*

"Tortoise," set in coral.

683 — *Ivory Netsuke.*

"Peony," by Shiūgetsu. Eighteenth century.

684 — *Ivory Teapot.*

Elaborate decoration of blooming peonies, artistically carved in relief. The cover is ornamented with a figure of a lion and butterflies. Signed Masa-muné.

Height, 5½ inches.

685 — *Round Ivory Box.*

Containing five fan and drum-shaped boxes. The outer box is decorated with butterflies and diaper patterns, delicately pencilled in gold over a red and green lacquer ground. The boxes inside are of gold lacquer, and exquisitely decorated. Eighteenth century.

Diameter, 3 inches.

686—*Jade Perfume Box.*

Flowers and symbolical signs in intricate openwork. Inside lined with silver. Eighteenth century.

Diameter, $2\frac{3}{4}$ inches.

687—*Miniature Vase.*

Shakudo, shibuichi, and red stippled bronze. Birds and stream inlaid in silver and gold. Early nineteenth century.

Height, 4 inches.

688—*Sword Guard (Tsuba).*

Silver. Figure of Kwannon and a boy, in gold and bronze incrustation, and exquisitely carved and chased. Wave design in shakudo inlay; on the reverse, a leaping carp in shakudo. By Mori-toshi. Nineteenth century.

689—*Set of Sword Mounts (Fuchi and Kashira).*

Shibuichi. Kwannon seated on a rock, carved and chased. By Nori-chika. Early nineteenth century.

690—*Three Bronze Masks.*

Japanese specimens. Nineteenth century.

691—*Miniature Silver Vase.*

Openwork basket design, carved and chased. Eighteenth century.

Height, $3\frac{1}{2}$ inches.

692—*String of Inro and Pouch Slides.*

Consisting of twenty-eight specimens in gold, silver, goldstone, coral, shibuichi, cloisonné enamel, ivory, natural nuts, cinnabar lacquer, kamakura lacquer, and agate. Many of them signed by noted artists.

693—*Pouch and Pipe Case.*

Pouch made to imitate "mokugio," and elaborately carved. Pipe case of carved horn, studded with mother-of-pearl and ivory.

694—*Pouch, Pipe Case, and Pipe.*

The pouch decorated with gold lacquer. The pipe case of horn and bamboo, with relief carving of figure of Tengu and cobwebs, by Masayuki. Silver-mounted pipe.

695—*Japanese Portable Ink and Brush Holder.*

Silver. Basket-work design in relief casting.

11. ⁰⁰
696—*Japanese Pipe.*

Shakudo and silver, with butterflies incusted in gold.

10. ⁰⁰
697—*Iron Case for Knife.*

Chinese grass pattern in openwork, skilfully wrought, and slightly overlaid with gold; silver and gold mountings.

6. ⁰⁰
698—*Japanese Portable Ink Well.*

Wicker-work design in silver openwork.

17. ⁰⁰
699—*Japanese Silver Bracelet.*

Made of twenty-three joints, on each of which are various diapered and brocaded patterns in gold, silver, shakudo, and shibuichi damascenes.

18. ⁰⁰
700—*Jewel Case.*

Melon shaped. Peony flowers and vines in openwork, and beautifully chased; the leaves are wrought gold.

180. ⁰⁰
701—*Dagger (Tanto).*

Length of blade, $10\frac{1}{2}$ inches. Signed, Kiyo or Sei. Seventeenth century. Scabbard is of lacquer, with decoration of grass and cloud forms. Solid gold mountings wrought in design of hōwō birds, kiri flowers, and leaves, exquisitely finished in skilful chasing over a finely stippled background. Signed by Manzu, a noted goldsmith of Yedo (now called Tokio). The handle is of silver, ornamented with a dragon, tortoise, and kirin, which are made of gold. Kodzuka of gold bears signature of Toshi-nori. Kogai, which is also made of gold, bears signature of Riuseimin. Bears the family crest of Daimio of Awa.

42. ⁰⁰
702—*Dagger (Tanto).*

Length of blade, 8 inches. Signed, Bishiu, Osafuné Kiyomitsu. Dated 24th year of period Tembun, 2d month (1556 A.D.). Black lacquer scabbard. Silver kodzuka, silver kogai, and gold and silver menuki. The mountings are ornamented with chrysanthemum, plum, and bamboo in relief chasing, and are signed To-unshi Zukin. The kogai and kodzuka are by Makino Toshi-tsugu.

35. ⁰⁰
703—*Dagger (Tanto).*

Length of blade, $8\frac{3}{4}$ inches. Signed, Bishiu, Osafuné Gorozaemon no Kami Kiyomitsu Sukesada tsukuru. Dated Tembun period, 1st year, 8th month (1532 A.D.). Black lacquer scabbard, decorated with bamboo, plum, and plants in mother-of-pearl lacquer. The mountings are of gold, silver, and shakudo, by Hankotei.

704 — *Dagger (Tanto).*

Length of blade, 11 inches. Signed, Shidsu Sabro Kanê-uji. Sixteenth century.
Black lacquer scabbard, decorated with cloud forms in mother-of-pearl inlay.
Gold and silver and shakudo mountings, exquisitely wrought in design of peony flowers.

705 — *Japanese Flute.*

With gold lacquer case. Polished black lacquer, with decoration of wild chrysanthemums pencilled in gold. Silver mounting, and gold ornament of dragon.
Early eighteenth century.

706 — *Black Lacquer Cabinet.*

Decoration of cherry blossoms in yellow bronze incrustation on a ground of mother-of-pearl inlay. Has seven small drawers. Handles and mountings of silver.

Height, 11½ inches; length, 15 inches.

Miscellaneous Objects

27⁵⁰
707 — *Small Sung Vase.*

Oviform. Coated with a heavy glaze of *clair-de-lune*, which has a pronounced crackle.

17⁵⁰
708 — *Oviform Vase.*

Sung pottery. Covered with a monochrome glaze of *bleu-de-ciel*. Bat-shaped handles at shoulder.

Height, 6 inches.

370⁵⁰
709 — *Sung Bottle-shaped Vase.*

Dragon modelled in relief and encircling neck, heavily coated with a pale turquoise-blue glaze, which is minutely crackled throughout.

Height, 7½ inches.

100⁵⁰
710 — *Two Tea Caddies.*

Old Chinese porcelain, with a decoration of landscape, peony, and leafy scrolls in under-glaze blue.

37⁵⁰
711 — *Large Bowl.*

Old Canton sonorous porcelain. Medallion and floral decoration in brilliant under-glaze blue.

Diameter, 13 inches.

72⁵⁰
712 — *Twelve Plates.*

Japanese porcelain of fine texture. Rich cobalt-blue borders; maple leaves and deer pencilled in coral red and gold.

Diameter, 7½ inches.

50⁵⁰
713 — *Five Cups and Saucers.*

Imari porcelain. Medallion and scroll decoration in under-glaze blue, copper red, and gilding.

85⁵⁰
714 — *Seven Tea Cups and Saucers and Cream Pitcher.*

Wedgwood. Classical subjects modelled in relief in white on a blue ground.

715 — *Bowl and Plate.*

Old crown Derby (1780). Fluted pattern, rich blue bands, with borders in gilding.

716 — *Covered Bowl and Plate.*

Old crown Derby (1780). Fluted pattern, rich blue bands, with borders in gilding.

717 — *Cups and Saucers.*

Old crown Derby (1780). Similar to the preceding. Twenty-four pieces, consisting of eight cups with handles, eight cups without handles, and eight saucers.

718 — *Two Cups and Saucers.*

Old crown Derby (1780). Ivory-white texture, with decoration of vine and scroll borders pencilled in gold.

719 — *Individual Chocolate Service.*

Capo-di-Monte soft paste. Finely painted decoration of Pompeii views, with borders and ornaments in gilding. Comprises tray, chocolate pot, cream pitcher, sugar bowl, and cup and saucer.

720 — *Ten Salad Plates.*

Scalloped edge. Painted and relief decoration of rosebuds, foliage, and butterflies.

Diameter, 8 inches.

721 — *Twelve Dresden Plates.*

Pure white hard paste. Sprays of tulips painted in green enamel. Openwork borders.

Diameter, 9 inches.

722 — *Twelve Dresden Plates.*

Pure white hard paste of the Marcolini period (1796). Floral bouquets delicately painted in enamels. Openwork basket pattern borders.

Diameter, 9 inches.

723 — *Fifteen Dessert Plates.*

Old crown Derby (1780). Richly decorated flowers in medallions. Blue and gold borders.

Diameter, 8 inches.

724 — *Fifteen Dinner Plates.*

Old crown Derby, to match the preceding.

Diameter, 10 inches.

725 — *Covered Saucer, Tureen, and Platter.*

Old crown Derby, made under Director Bloor (1830). Rich plumaged birds finely painted, in medallions. Rich blue borders, and leaf scrolls in gilding.

726 — *Oval Fruit Dish.*

Old crown Derby, made under Director Bloor (1830). Rich plumaged birds finely painted, in medallions. King's blue borders, with leaf scrolls in gilding.

727 — *Old Dresden Chocolate Pot.*

Pure white texture. Pastoral subjects and floral sprays finely painted in rose-color enamel. Incised mark, Augustus Rex, 1709-1726.

728 — *Old Dresden Chocolate Cups and Saucers.*

Set of six, to match the preceding. King's period, 1770.

729 — *Old Dresden Tea Set.*

Consisting of teapot, covered pitcher, sugar bowl, and tea caddy. Pure white texture. Finely painted decoration of pastoral subjects and detached flowers in rose-color enamel. King's period, 1770.

730 — *Old Dresden Tea Cups and Saucers.*

Eleven pieces, to match the preceding. King's period, 1770.

731 — *Old Dresden Bowl and Tray.*

King's period, 1770. Finely painted decoration of pastoral subjects in rose-color enamel.

732 — *Pair Covered Jars.*

Cylindrical shape. Pure white porcelain. Decoration of branches of pomegranate, cherry blossoms, chrysanthemum, and lilies, in brilliant enamels and gilding, in the style of old Imari. Coat of arms in coral red, king's blue, white, and gilding.

Height, $5\frac{1}{2}$ inches.

733 — *Majolica Jar.*

Old Italian. Ovoid form. Decoration of medallion head and bold leaf scrolls in brilliant blue, green, and orange-yellow enamels.

Height, $10\frac{1}{2}$ inches.

60.⁰⁰
734 — *Majolica Water Jar.*

Old Italian. Oviform, with twisted top handle. Cream-white glaze, with decoration of medallion head, cornucopias of fruit, and escutcheon in dark blue, green, and orange yellow enamels.

Height, 11 inches.

1300.⁰⁰
735 — *Antique Delft Garniture.*

Consisting of three hexagonal oviform jars with covers, and two beakers. Decoration of pastoral and other subjects in cobalt blue; flowers in red and green; and borders of leaf scrolls worked in relief in the paste, and enamelled in orange yellow and purple. Mark underneath foot, initial K within a C, pencilled in red.

1000.⁰⁰
736 — *Antique Delft Garniture.*

Consisting of three hexagonal-form covered jars and two beakers. Decoration of houses, lake, and figures in blue, green, brown, and orange yellow. Mark underneath foot, "De Drie Klokken," 1671.

75.⁰⁰
737 — *Large Canton Punch Bowl.*

Sonorous texture. Decoration of Chinese interior and garden scenes in brilliant enamels and gilding. Borders and bands of birds, flowers, and fruits on gold ground. Carved teakwood stand.

Diameter, 16 inches.

160.⁰⁰
738 — *Thirteen Dresden Plates.*

Pure white hard paste. Pastoral subjects, finely painted in centres. Openwork and gilt borders.

Diameter, 9 $\frac{3}{4}$ inches.

682.⁰⁰
739 — *Thirteen Old Sèvres Plates.*

Pâte tendre. The decoration of floral medallions, and blue, maroon, and gold borders, are by the following Sèvres decorators: Bulidon, Massy, Niquet, Paul Richard, Chavaux, Tandar, Choisy, Buteux, and Vincent. Various marks of the royal factory, dating from 1783 to 1788.

Diameter, 10 inches.

180.⁰⁰
740 — *Three Large Imari Plates.*

Decoration of vase of flowers and leafy scrolls, in brilliant cobalt blue and coral red, enhanced by gilding. Mark underneath foot, two circles and leaf symbol, in blue.

Diameter, 15 inches.

Antique Silver

741 — *Five Old Dutch Silver Salt Spoons.*

15.⁰⁰

Figure ornaments on handles.

742 — *Eleven Dutch Silver Teaspoons.*

33.⁰⁰

Apostle handles.

743 — *Six Old Dutch Teaspoons.*

15.⁰⁰

Silver and gilt. Mask head and openwork ornamentation.

744 — *Three Dutch Silver Spoons.*

10.⁵⁰

One pierced pattern.

745 — *Two Antique Dutch Silver Spoons.*

20.⁰⁰

One dated 1790.

746 — *Two Old Dutch Silver Spoons.*

22.⁰⁰

Figure ornament and twisted handles.

747 — *Two Antique Dutch Silver Table Spoons.*

22.⁰⁰

Apostle figure ornaments.

748 — *Three Old Dutch Silver Sauce Ladles.*

57.⁰⁰

Handles surmounted by figures of saints.

749 — *Twelve Old Dutch Silver Spoons.*

48.⁰⁰

Apostle handles.

750 — *Antique Dutch Silver Punch Ladle.*

A one-mark coin of 1686 inserted in bowl.

751 — *Antique Dutch Silver Ladle.*

Coin of King Christian IV., date 1647, inserted in centre of bowl.

752 — *Antique Dutch Silver Punch Ladle.*

Repoussé bowl. Chased handle.

753 — *Antique French Spoon.*

Silver gilt. *Repoussé* ornamentation.

754 — *Three Antique Irish Silver Spoons.*

Shell bowls and long pierced handles. Hall mark, Dublin, 1797.

755 — *Twelve Russian Liqueur Cups.*

Silver gilt. Engraved and enamelled ornamentation.

756 — *Old Dutch Silver Box.*

Heart shaped. Engraved ornamentation. Compartment in base.

757 — *Child's Old English Silver Cup.*

Engraved initials. Date undecipherable.

758 — *Antique English Silver Milk Jug.*

Design of cow. Hall mark, 1761.

759 — *Antique Irish Silver Box.*

Round shaped, with hinged lid. *Repoussé* cottage and trees. Hall mark, 1796.

760 — *Antique English Silver Beaker.*

George II. Engraved floral and foliated scrolls. Hall mark, 1729.

761 — *Washington Centennial Medal.*

1789-1889. Designed by Augustus St. Gaudens. Modelled by Phillip Martiny.

762 — *Pair English Silver Tea Caddies.*

150. ⁰⁰—

Oval shaped. Engraved foliated bands. Hall mark, 1807.

763 — *Old Dutch Silver Tray.*

22. ⁵⁰—

Leaf shaped. Pastoral subject in *repoussé*, and chased.

764 — *French Silver Sugar Bowl.*

52. ⁵⁰—

With cover and two handles. *Repoussé* floral festoons. Leaf-shaped feet.

765 — *Old English Silver Beaker.*

170. ⁰⁰—

Bold *repoussé* ornamentation. Hall mark, London, 1696.

766 — *Two Russian Silver Mugs.*

125. ⁰⁰—

Palm-leaf and floral ornamentation. Gilt lined.

767 — *Antique English Sugar Basket.*

105. ⁰⁰—

Openwork floral and vine design. Hall mark, 1769. With crystal glass bowl.

768 — *French Silver Mustard Pot.*

70. ⁰⁰—

Empire. Openwork and relief ornamentation. Blue glass bowl.

769 — *Antique French Silver Sugar Bowl.*

110. ⁰⁰—

First Empire. Openwork and engraved ornamentation. Sapphire-blue glass bowl.

770 — *Irish Silver Sugar Basket.*

105. ⁰⁰—

With swinging handle. Foliated scrolls in openwork. Sapphire-blue glass bowl.

771 — *Antique Dutch Silver Sugar Bowl.*

105. ⁰⁰—

Oval shaped, with cover and two handles. Openwork and *repoussé* ornamentation, nymph and satyr, floral festoons, and allegorical designs. Blue glass bowl.

772 — *Antique Dutch Silver Sugar Sifter.*

55. ⁰⁰—

Urn shaped. Engraved and *repoussé* ornamentation.

40.00
773—*Old India Silver Dish.*

Round shaped. Bold *repoussé* and chased ornamentation. Buddhistic and other symbols.

Diameter, 6 inches.

300.00
774—*Antique English Silver Tea Caddy.*

Bold *repoussé* ornamentation of figures, cottage, leaf, and shell patterns. Hall mark, 1765.

680.00
775—*Pair Old English Tea Caddies.*

To match the preceding. Hall mark, 1765.

140.00
776—*Old English Silver Teapot.*

Globular shaped, with wood handle. Floral ornamentation in *repoussé*, chased. Hall mark, 1759.

170.00
777—*Irish Silver Loving Cup.*

With two handles. *Repoussé* floral and fruit festoons. Gilt lined. Hall mark and initial of maker.

Height, 6 inches.

130.00
778—*Irish Silver Sugar Dish and Cover.*

Engraved and openwork ornamentation. Oval shaped, with two handles. Blue glass bowl.

35.00
779—*Japanese Silver Teapot.*

With top swinging handle. Engraved floral medallions.

55.00
780—*English Silver Bowl.*

Repoussé ornamentation of foliated festoons and fluted pattern. Gilt lined. Hall mark, 1853.

105.00
781—*Old Dutch Silver Cream Jug.*

Engraved ornamentation. Figures, foliage, and coat of arms in panels. Grapevine band.

90.00
782—*Antique Irish Silver Sugar Sifter.*

Repoussé ornamentation. Hall mark, Dublin, 1727.

783—*Japanese Silver Teapot.*

Fluted pattern. Enamelled lid.

165.00

784—*Antique Irish Silver Large Bowl.*

230.00

Round shape, on tripod support of lion's head and claw. *Repoussé* spiral ornamentation. Hall mark, Dublin, 1728.

785—*English Silver Chocolate Pot.*

130.00

With side handle. *Repoussé* and chased ornamentation.

786—*Seventeenth Century Jewish Lamp.*

350.00

Silver. Scandinavian. *Repoussé* ornamentation.

787—*Queen Anne Silver Loving Cup.*

375.00

With two handles. *Repoussé* ornamentation. Dated 1709.

788—*Old Dutch Silver Bowl.*

70.00

Repoussé leaf-pattern borders and band.

789—*Antique English Silver Bowl.*

310.00

Round, with raised ornaments. Dated 1768.

790—*Old English Silver Teapot.*

110.00

Oval shaped, with wood handles. Figure of dog surmounting cover. Hall mark undecipherable.

791—*Antique Turkish Silver Wine Bottle.*

205.00

Elaborate *repoussé* and chased ornamentation of sacred flowers, birds, and animals; openwork band round foot.

792—*Antique Irish Silver Large Coffee Pot.*

390.00

Elaborate *repoussé* ornamentation of pastoral subject, fruits, floral festoons, and leaf scrolls; and engraved coat of arms.

793—*Pair Antique English Silver Sconces.*

300.00

Each for three lights. Bold *repoussé* ornamentation. Dated 1736.

300 794 — *Old English Silver Dish Cross.*

Hall mark, 1754.

60 795 — *Old Dutch Silver Bowl.*

Oval shaped, on foot. *Repoussé* ornamentation of Biblical subjects. Two openwork handles of urn design. Gilt lined.

165 796 — *Old English Silver Tray.*

Round shaped, on three feet. Engraved floral scrolls and crest. Leaf-pattern border. Mark, Queen Victoria head.

Diameter, 10 inches.

200 797 — *Antique Irish Silver Fruit Dish.*

Round shaped. *Repoussé* leaf and floral scrolls. Dated 1742.

170 798 — *Antique Irish Silver Fruit Dish.*

To match the preceding. Dated 1742.

150 799 — *Old English Silver Tray.*

Round shaped, on three feet. Engraved floral scrolls and crests. Foliated scroll edge. Mark, Queen Victoria head.

Diameter, 10 inches.

60 800 — *Antique Dutch Silver Tripod Stand.*

With vase holder in centre. *Repoussé* ornamentation of cupids, mask, and floral and leaf scrolls.

500 801 — *Antique English Silver Loving Cup.*

Low, round shape, with two handles. *Repoussé* bands of leaf designs. Dated 1765.

200 802 — *English Silver Round Tray.*

Repoussé and chased centre, and foliated scroll edge.

Diameter, 11 inches.

310 803 — *Antique Irish Silver Round Tray.*

On three feet. Chased floral and leaf scrolls, and coat of arms. Scroll edge.

280 804 — *Pair Antique Irish Silver Tall Candlesticks.*

Repoussé leaf and other ornamentation.

805 — *Antique Dutch Silver Oval Plaque.* 330.⁰⁰

Bold *repoussé* ornamentation of mythological subject in centre, and an outer border of scrolls, medallions, and other designs.

Length, 20 inches.

806 — *Pair Old English Silver Candlesticks.* 480.⁰⁰

Tall column designs. *Repoussé* floral ornamentation. Dated 1770.

807 — *Antique Irish Silver Large Bowl.* 600.⁰⁰

Fluted pattern. Gilt lined. Dated 1752.

808 — *English Silver Oval Tray.* 200.⁰⁰

With two handles. Engraved and *repoussé* leaf borders. Beaded edge.

Length, 19 inches.

809 — *Augsburg Silver Flagon.* 1600.⁰⁰

Sixteenth century. Elaborate *repoussé* and chased ornamentation of historical subjects and foliated scrolls. Cover surmounted by figure of a kneeling angel and a helmet. Gilt lined.

810 — *Augsburg Silver Flagon.* 1600.⁰⁰

Companion to the preceding.

811 — *Antique Irish Silver Bible Cover.* 260.⁰⁰

Elaborate *repoussé* ornamentation of floral scrolls.

812 — *Elaborate Irish Silver Epergne.* 570.⁰⁰

With four arms and five baskets, the larger one of pierced design. Mark of a crowned harp and Hibernia mask. 1730-1792.

813 — *Dutch Silver Round Tray.* 400.⁰⁰

On six feet. Pierced gallery border.

Diameter, 17 inches.

814 — *Hammered Copper Tray.* 190.⁰⁰

Broad outer border of openwork leaf scrolls, oxydized.

Length, 24 inches.

815 — *Twenty-four Dessert Knives and Forks.* 110.⁰⁰

Silver gilt. Blue and white Dresden porcelain handles. With case.

Diameter, 23 inches.

816 — *Twelve Fruit Knives.* 75.⁰⁰

English silver gilt. Dresden porcelain handles.

FIFTH AFTERNOON'S SALE

Thursday, January 29th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Antique Greek and Roman Glass

The well-known story of the discovery of glass by nitre merchants of Tyre, who accidentally fused some of their merchandise with the sand of the river bank on which they were cooking their dinner, has long since been set aside as itself an ingenious but baseless invention. Glass was preceded and led up to by glazed pottery and glazed stone in Egypt, in the neolithic period, and this art of glazing followed upon that of smelting copper, the oldest colors in glazes and in glass being copper blue, and green, with violet from the manganese which is found in the copper one. These glazes precede the historic period in Egypt on beads and other small objects. Blown glass vessels (Egyptian) are known from a very early period. We must assign to the fifteenth or sixteenth century B.C. the opaque blue glass, the *kyanos* of the Homeric poems, which Schliemann found set in alabaster to decorate a frieze in the ruins of the palace at Tiryns.

Throughout classic antiquity, however, the great manufactory of glass was at Tyre, and it is probably from that neighborhood that most of the specimens in our collections have been derived. But antique glass of the well-known classic forms has been found in all parts of the ancient Roman dominions, from Britain to Syria. The light greenish glass marked by a fine pearly or silvery iridescence, as in the oblong tubular, or candlestick-shaped, unguentaria, is usually found in Greek tombs of the fifth to the third century B.C. Moulded glass, though known to the Greeks, is more commonly Roman.

1948 — *Morse, Edward S.*

Japanese Homes and their Surroundings. Illustrated. Royal 8vo, cloth, gilt top, uncut.

Boston, 1886.

1949 — *Moses, H.*

Antique Vases, Altars, Pateræ, Tripods, Candelabra, Sarcophagi, etc. With descriptions by H. H. Baber, and 170 engravings, some in colors. 4to, half calf, uncut.

London [1814].

1950 — *Motley, J. L.*

Rise of the Dutch Republic. Portraits. 3 vols., 8vo, half calf antique.

New York, 1859.

1951 — *Müller, Max.*

Chips from a German Workshop. 4 vols., 12mo, cloth.

New York, 1874-76.

1952 — *Müller.*

Sketches of the Age of Francis I. [No title-page.] 26 superbly colored plates of the interiors and exteriors of famous French Châteaux. Folio, half red morocco extra.

1953 — *Munich Gallery.*

Die K. Bayer. Gemälde-Galerie Pinakothek München. Text by F. von Reber. 50 India proof plates. Imperial folio, full morocco.

München, n. d.

Text in French and German.

1954 — *Müntz, Eugène.*

Histoire de l'art pendant la Renaissance. Numerous illustrations, some in color. 3 vols., imperial 8vo, brown levant morocco, gilt back and sides, gilt top, uncut.

Paris, 1889-95.

1955 — *Murray, A. S.*

History of Greek Sculpture. Illustrated. 2 vols., 8vo, uncut.

London, 1890.

1956 — *Newport.*

Contribution to Bibliography and Literature of. By C. E. Hammett, Jr. 4to, half brown morocco, uncut.

Newport, 1887.

Only 200 copies printed.

1957 — *New York.*

Fiftieth Anniversary of the Founding of the Century Club. Illustrated. Royal 8vo, cloth, gilt top, uncut.

New York, 1897.

1958—*Nodier, Charles.*

The Bibliomaniac. Translated from the French by Mabel Osgood Wright, and illustrated with a portrait as well as the original vignettes by Leloir. 8vo, vellum paper, uncut edges.

New York, 1894.

Only 150 copies printed on Japan paper.

1959—*Noritane, Ninagawa.*

Notice historique et descriptive sur les Arts Japonais. Art céramique: poterie (Parts I.-VII.). 124 colored plates. Oblong 4to, paper (in cloth wrappers).

Text in Japanese.

Tokio, 1876-80.

1960—*Nowell, Robert.*

Spending of the Money of. Edited by Rev. A. B. Grosart. 4to, half red morocco extra, gilt top, title damaged.

Manchester, 1877.

Privately printed. 100 copies only.

1961—*O'Keeffe, John.*

Recollections of the Life of. Portrait. 2 vols., 8vo, calf extra, gilt edges, by Morrell.

London, 1826.

Unique copy, extra illustrated by the insertion of 82 plates.

1962—*Oliphant (Mrs.).*

The Makers of Venice. Illustrations by R. R. Holmes. 8vo, cloth, gilt top, uncut.

London, 1887.

1963—*Painter, Wm.*

Palace of Pleasure. Edited by J. Jacobs. 3 vols., 4to, cloth, uncut.

No. 3 of 60 large paper copies.

London, 1890.

1964—*Palfrey, John G.*

History of New England during the Stuart Dynasty. Maps. 3 vols., imperial 8vo, red levant morocco, gilt top, uncut.

Boston, 1865.

Large paper copy.

1965—*Palissy, the Potter.*

A Memoir, etc. By Henry Morley. 2 vols., crown 8vo, half green levant morocco, gilt top, uncut, by Tout.

London, 1852.

1966—*Palmer, A. H.*

Life and Letters of Samuel Palmer, Painter and Etcher. Portrait and plates. 8vo, cloth uncut.

London, 1892.

11.⁵⁰ 1967 — *Palustre, Léon.*

La Renaissance en France. Dessins et gravures sous la direction de Eugène Sadoux. 3 vols., folio, red levant morocco extra, gilt edges.

Paris, 1879.

6.⁰⁰ 1968 — *Palustre and Montault.*

Trésor de Trèves. Illustrated. 4to, half red levant morocco, gilt top, uncut.

No. 8 of 50 copies on Japan paper.

Paris, n. d.

4.⁵⁰ 1969 — Another copy. 4to, paper, uncut.

No. 6 of 50 copies on Japan paper.

16.⁰⁰ 1970 — *Paris.*

Histoire archéologique, descriptive et graphique, de la Sainte-Chapelle du palais. Par Decloux et Doury. 25 plates, some colored and heightened with gold. Folio, half maroon morocco, gilt top.

Paris, 1875.

25.⁰⁰ 1971 — *Paris à Travers les Ages.*

Text by A. Bonnardot, J. Cousin, and others. Numerous plates. 2 vols., folio, half red morocco extra, gilt top, uncut.

Paris, 1885.

1.⁵⁰ 1972 — *Parker, J. H.*

Concise Glossary of Terms used in Architecture. Illustrated. Post 8vo, cloth. Oxford, 1866.

1.⁵⁰ 1973 — *Parkman, Francis.*

Works. Maps, etc. 8 vols., 12mo, half calf.

Boston, 1882.

4.⁰⁰ 1974 — *Pellatt, Apsley.*

Curiosities of Glass Making. Illustrated. 4to, cloth, uncut.

London, 1849.

4.⁵⁰ 1975 — *Pepys, Samuel.*

Memoirs of: Comprising his Diary from 1659 to 1669, etc. Edited by Lord Braybrooke. Fine steel portraits. 5 vols., 8vo, half calf, gilt top, uncut.

Colburn, London, 1828.

1.⁰⁰ 1976 — *Pepys, Samuel.*

Diary and Correspondence of. Life and notes by Lord Braybrooke. Additional notes by Rev. Mynors Bright. 10 vols., 12mo, cloth, uncut.

New York, 1884.

1977 — *Percier and Fontaine.*

Recueil de décorations intérieures, comprenant tout ce qui a rapport à l'ameublement, etc. 72 plates in outline. Folio, half morocco.

Paris, 1812.

1978 — *Perrot and Chipiez.*

Histoire de l'Art dans l'Antiquité. I. L'Égypte. II. Chaldée et Assyrie. Profusely illustrated. 2 vols., royal 8vo, half red morocco, gilt edges.

Paris, 1882-84.

1979 — *Perrot and Chipiez.*

History of Art in Ancient Egypt. Translated and edited by W. Armstrong. 14 steel and colored plates, 598 engravings in the text. 2 vols., royal 8vo, half red levant morocco, gilt top, uncut.

London, 1883.

1980 — *Perry, H. Beers.*

Old Burying-ground of Fairfield, Conn. Also an account of the "Rebuilding of the Tomb," July 8, 1881. 8vo, cloth.

Hartford, 1882.

1981 — *Persia.*

Monuments modernes de la Perse, mesurés, dessinés, et décrits. Par Pascal Coste. 71 plates. Folio, half red morocco.

Paris, 1867.

1982 — *Petit and Bisiaux.*

Motifs de décorations. Extraites de Journal-Manuel de peintures. 100 plates in color. 2 vols., folio, half morocco.

Paris, 1862.

1983 — *Piccolpassi, Cyprian.*

Les Troys Livres de l'Art du Potier. Translated into French by C. Popelyn. 37 plates. 4to, half brown morocco extra, gilt top, uncut.

Paris, 1860.

1984 — *Piot, Eugène.*

Catalogue of the Collection of. 29 plates. 4to, half brown levant morocco, gilt top, uncut.

Paris, 1890.

1985 — *Plon, Eugène.*

Thorvaldsen: His Life and Works. Translated by Mrs. Cashel Hoey. 39 steel and wood engravings. Royal 8vo, cloth.

London, 1874.

1986—*Poe, Edgar Allan.*

Histoires Extraordinaires traduites par Charles Baudelaire. 13 illustrations. Nouvelles Histoires, etc. 13 etchings. 2 vols., 8vo, half calf, gilt top.

Paris, 1884.

1987—*Pollard, A. W.*

Early Illustrated Books: a history of the Decoration and Illustration of Books in the 15th and 16th Centuries. Illustrated. Crown 8vo, cloth, uncut.

London, 1893.

1988—*Polo, Marco.*

Book Concerning the Kingdoms and Marvels of the East. Translated by Col. H. Yule. Illustrated. 2 vols., 8vo, cloth, uncut.

London, 1875.

1989—*Porcelain.*

Interprétation des peintures dessinées sur un service de table travaillé d'après la bosse dans la royale fabrique de porcelaine. Par ordre de Sa Majesté le Roi des Deux Siciles. 179 plates. 4to, half calf.

Naples, 1787.

1990—*Portalis (Baron) Roger.*

Les Dessinateurs d'illustrations au 18ième siècle. Etched frontispiece. 2 vols., 8vo, half calf, citron edges.

Paris, 1877.

No. 396 of 500 copies on Holland paper.

1991—*Portalis and Beraldi.*

Les Graveurs du 18ième siècle. 3 vols. in 6, 8vo, half calf, citron edges.

No. 477 of 500 copies on Holland paper.

Paris, 1880-82.

1992—*Porter, Noah.*

The Two-hundredth Birthday of Bishop George Berkeley (March 12, 1885). Frontispiece. 8vo, blue levant morocco, gilt back and sides, gilt top, uncut.

New York, 1885.

1993—*Pottier and Reinach.*

École Française d'Athènes. La Nécropole de Myrina. 51 plates. 2 vols., 4to, half brown levant morocco, gilt top, uncut, by Zaehnsdorf.

Paris, 1888.

Vol. ii. contains the plates.

1994—*Prescott, W. H.*

History of the Conquest of Peru. Portraits. 2 vols., 8vo, half red morocco, gilt top, uncut.

New York, 1848.

1995 — *Prescott, W. H.*

History of the Reign of Ferdinand and Isabella. Portraits, etc. 3 vols., 8vo, half brown morocco, gilt top.

New York, 1848.

1996 — *Prescott, W. H.*

History of the Reign of Philip Second. Portraits. 3 vols., 8vo, half maroon morocco, gilt top, uncut.

Boston, 1855-58.

First edition.

1997 — *Prescott, W. H.*

Life of. By George Ticknor. Portrait. 4to, cloth, uncut.

Boston, 1864.

Large paper copy.

1998 — *Prévost, Abbé.*

Histoire de Manon Lescaut, etc. Essay by Houssaye. 6 etchings by Hédouin. 2 vols., 12mo, half red levant morocco, gilt top, uncut.

Paris, 1874.

Holland paper copy.

1999 — *Prévost, Abbé.*

History of Manon Lescaut, etc. Preface by de Maupassant. Illustrated by M. Leloir (12 full-page illustrations). Royal 8vo, brown levant morocco, mosaic back and sides, with rich gold tooling, inside borders, gilt edges.

London, 1886.

2000 — *Propert, J. L.*

History of Miniature Art. With notes on collectors and collections. Numerous plates. 4to, cloth, uncut.

London, 1887.

2001 — *Protestantism.*

Société de l'histoire du protestantisme français. Illustrated. 8vo, half green levant morocco, gilt top, uncut.

[Paris, 1898.]

2002 — *Pugin, A. Welby.*

Floriated Ornament. A series of 31 designs, colored. 4to, half red morocco, gilt top.

London, 1875.

2003 — *Quantin Classics.*

Leucippe et Clitophon. Par A. Tatiüs. Translated by A. Pons. 1880. Dialogues des Courtisanes. Translated by Pons. 1881. Poésies de Anacréon et de Sapho. Translated into verse by M. de la Roche-Aymon. 1882. Jason et Médée. Par Apollonius de Rhodes. Translated by Pons. 1882. All illustrated, partly in color. 4 vols., 16mo, brown levant morocco, Janseniste, gilt edges.

Quantin, Paris, 1880-82.

2004—*Quarles, Francis.*

Emblems, Divine and Moral. With a sketch of the life and times of the author. Illustrated. 4to, red straight grain morocco, gilt edges.

London, 1859.

2005—*Rabelais, F.*

Œuvres de. 3 vols., 8vo, calf (Vol. I. loose in covers).

Paris, 1823.

Includes Contes Drolatiques, with curious illustrations.

2006—*Racinet, M. A.*

Costume Historique, avec notices explicatives, introduction, et glossaire. 500 plates (300 in gold, silver, and color, 200 tinted). 6 vols., folio, blue levant morocco, gilt, gilt edges.

Paris, 1888.

Large paper copy.

2007—*Raphael.*

La Fable de Psyché et L'Amour. 32 plates engraved in outline by Marchais. India proofs. Folio, half levant morocco, gilt top.

Paris, 1868.

2008—*Reade, Charles.*

Works. Illustrations by J. Gilbert and Charles Keene. 17 vols., crown 8vo, half calf extra.

London, n. d.

2009—*Reber, Dr. Franz von.*

History of Mediæval Art. Translated by J. T. Clarke. 422 illustrations, and glossary. 8vo, cloth.

New York, 1887.

2010—*Reid, S. J.*

Sketch of Life and Times of the Rev. Sydney Smith. Portrait and illustrations. 8vo, cloth.

New York, 1885.

2011—*Reim, J. J.*

Industries of Japan. 44 illustrations, some colored, and 3 maps. 8vo, cloth, gilt top.

New York, 1889.

2012—*Reiss and Stübel.*

Necropolis of Ancon in Peru: contribution to our knowledge of the culture and industries of the Empire of the Incas. Translated by A. H. Keene. 119 plates in color. 2 vols., folio, green morocco extra, gilt top, uncut.

London, 1881.

With volume of Indexes (in board wrappers). Berlin, 1880-87.

2013 — *Rembrandt.* 13. ²⁸

L'Œuvre de: décrit et commenté. Par C. Blanc. 4 vols., folio, half brown levant morocco, gilt top, uncut. Vol. I. contains the plates, Vol. IV. the large plates.

Paris, 1880.

2014 — *Rembrandt.* 30. ²²

Sa Vie, son Œuvre, et son temps. Par Émile Michel. Portrait and 343 reproductions. Imperial 8vo, half brown levant morocco.

Paris, 1893.

2015 — *Reumont, Alfred von.* 3. ²⁸

Lorenzo de' Medici, il Magnifico. Portraits. 2 vols., 8vo, half calf, citron edges.

Leipzig, 1883.

2016 — *Revolution.* 1. ⁰⁰

Year Book of the Society of the Sons of the Revolution. Illustrated. 4to, cloth, uncut.

New York, 1893.

2017 — *Reynolds, F.* 1. ⁵⁰

Life and Times of. Portrait. 2 vols., 8vo, half red levant morocco, gilt top, uncut.

London, 1826.

2018 — *Reynolds (Sir) Joshua.* 22. ⁵⁰

Life and Times of. With notices of some of his contemporaries, etc., by C. R. Leslie and Tom Taylor. Illustrated. 2 vols., 8vo, half green morocco extra.

London, 1865.

2019 — *Rheims Cathedral.* 40. ⁰⁰

Tapisseries de la Cathédrale de Reims. 20 plates. Text by Ch. Loricquet. Folio, blue morocco, gilt and mosaic, gilt edges.

Paris, 1882.

No. 40 of 50 copies on Holland paper.

2020 — *Ricauti, T. J.* 8. ⁰⁰

Rustic Architecture. Picturesque decorations of rural buildings in the use of rough wood, thatch, etc. 42 plates. 4to, half brown morocco.

London, 1842.

2021 — *Richardson, Charles.* 3. ⁰⁰

Dictionary of the English Language. 2 vols., 4to, half red calf extra.

London, 1863.

2022 — *Richardson, C. J.* 16. ⁰⁰

Architectural Remains of the Reigns of Elizabeth and James I. Numerous plates, some in color. 2 vols., royal folio, boards.

London, 1838-40.

2023 — *Richardson, Henry Hobson, and his Works.*

By Mrs. Schuyler Van Rensselaer. Portrait and other illustrations. 4to, half cloth, gilt top, uncut.

Boston, 1888.

2024 — *Rijksmuseum.*

Die Meisterwerke des Rijksmuseum zu Amsterdam. Text by A. Bredius. Numerous full-page and half-page photogravures. Folio, brown morocco, gilt back and sides, gilt top, uncut.

Münich, n. d.

2025 — *Riley, J. W.*

Old-fashioned Roses. Post 8vo, blue morocco extra, gilt top, uncut.

London, 1891.

2026 — *Riordan, Roger.*

A Score of Etchings. With text. 20 etchings by Hamerton, Haden, Herkomer, Waltner, C. Hunter, etc. Folio, cloth gilt, gilt top, uncut.

New York, n. d.

2027 — *Roberts, W.*

Printers' Marks. Illustrated. 8vo, vellum paper, uncut.

London, 1893.

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2028 — *Robertson, Alex.*

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